

Modern Philology

VOLUME XIV

June 1916

NUMBER 2

THE RHYTHMIC FORM OF THE GERMAN FOLK-SONGS.

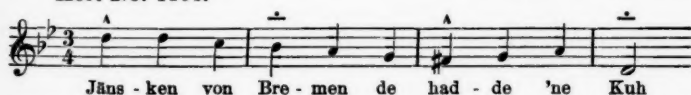
II

THE ROW OF SCANT THREE-PART MOVEMENT

In an earlier part of this study I have attempted to analyze the two-part rows. Their nature—a fairly regular alternation of crest syllable with trough syllable in a usually two-part, sometimes three-part music time—is, I trust, clear. I indicated in the previous article¹ that there were also other types of rows in the folk-songs; that there were not only the pure, full three-part types, in which the crest syllables were separated by two trough syllables, but also types of rows which seem to be on middle ground between these two more distinct types. It will be my immediate purpose to make this kind of row clear.

Let us center our observations around concrete examples. As an example of three-part row we may use:

Hort No. 1164.



¹ *Modern Philology*, XIII, No. 10, p. 575.

In each of the intervals between its four crest syllables are two trough syllables. But while the classification of this example is clear, not so much can be said of the following row:

Hort No. 1758.



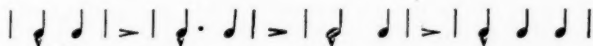
Here two classifications are possible. We might class it as a redundant two-part row, for it has, with but one exception, alternating feet. As such, the only distinction between it and, for instance, such a clearly two-part row as we find in Uhland's



(disregarding of course their length) would be the *music time*. Or we might look upon it as a scant three-part row, for the only distinction between it and the "Jänsken" row is the *number of its dissyllabic troughs*. This difference is, as we shall presently see, comparatively unimportant. More important, however, is the fact that it agrees with the "Jänsken" three-part row and differs from the "Ich hatt'" two-part row in *time*. And this for two reasons: (a) The adoption of a particular time is very probably often influenced or even determined, in the folk-songs, by the lingual exigencies of the text. That is, if dissyllabic troughs should occur at or near the beginning of the song (where time, tempo, and rhythmic and melodic motifs are established), it is very probable that they would lead to the adoption of a three-part time. Similarly would alternation lead to a two-part time. (b) But once adopted, be it two-part or three-part, the time becomes *per se* a factor in the conformation of the text to make it meet more completely the demands of its music-time divisions—a factor whose influence persists throughout the whole melody and of course through all the strophes. If two-part time, it tends to discourage the introduction of dissyllabic troughs and to preserve a predominatingly alternating text. If three-part time, it is potent in leading the text away from alternation through the encouragement it offers to the introduction of dissyllabic troughs.

This tendency of a three-part time to *generate* dissyllabic troughs may be proved most conveniently by examining folk-songs which have two versions, one with two-part, and the other with three-part time. Such songs occur not infrequently. Hort No. 61*d*, for instance, whose melody is in 4/4 time, shows in its 11 strophes but 17 instances of dissyllabic trough, whereas the 11 strophes of Hort No. 61*b*, which have a text almost identical with that of No. 61*d*, but which are in 6/4 time, show 23 instances of dissyllabic trough.

I used the verb "generate." It seems to me a proper one. And this leads me to digress slightly in order to state my conviction that two-part movements in song are not genetically co-ordinate with three-part ones, but that the former may be looked on rather as a previous stage in the evolution of the latter. I believe also that the manner of development has been:



one stage of which was touched upon in the preceding paragraph; and that in this development the measured three-part time in music has been the most important factor. Observing the rows under present scrutiny from this viewpoint, we might indeed term them *transition* movements. Such genetic considerations are of course out of place here where we are considering the "what" and not the "whence" of the folk-song forms. I shall therefore in the further course of this study refrain from such discussions and reserve them for a special study in the making of which I have been engaged for some time and which I hope to publish in the near future. That work will have as its sole purpose the tracing of the *evolution* of the rhythmic forms in sung poetry.

But to resume. The foregoing considerations may indicate why we prefer to designate such a row as "He haut," etc., as at least a nascent *three-part* one. And to put our conclusions as to classification into the form of a tentative definition, we may say: if a row at the beginning of a song (most of our examples are such) shows at least one dissyllabic trough, and if the melody shows a three-part time, then it should be classed as a *three-part* row. If it shows one to three such troughs and if the average number of them in the song

In each of the intervals between its four crest syllables are two trough syllables. But while the classification of this example is clear, not so much can be said of the following row:

Hort No. 1758.



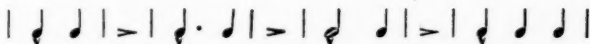
Here two classifications are possible. We might class it as a redundant two-part row, for it has, with but one exception, alternating feet. As such, the only distinction between it and, for instance, such a clearly two-part row as we find in Uhland's



(disregarding of course their length) would be the *music time*. Or we might look upon it as a scant three-part row, for the only distinction between it and the "Jänsken" row is the *number of its dissyllabic troughs*. This difference is, as we shall presently see, comparatively unimportant. More important, however, is the fact that it agrees with the "Jänsken" three-part row and differs from the "Ich hatt'" two-part row in *time*. And this for two reasons: (a) The adoption of a particular time is very probably often influenced or even determined, in the folk-songs, by the lingual exigencies of the text. That is, if dissyllabic troughs should occur at or near the beginning of the song (where time, tempo, and rhythmic and melodic motifs are established), it is very probable that they would lead to the adoption of a three-part time. Similarly would alternation lead to a two-part time. (b) But once adopted, be it two-part or three-part, the time becomes *per se* a factor in the conformation of the text to make it meet more completely the demands of its music-time divisions—a factor whose influence persists throughout the whole melody and of course through all the strophes. If two-part time, it tends to discourage the introduction of dissyllabic troughs and to preserve a predominatingly alternating text. If three-part time, it is potent in leading the text away from alternation through the encouragement it offers to the introduction of dissyllabic troughs.

This tendency of a three-part time to *generate* dissyllabic troughs may be proved most conveniently by examining folk-songs which have two versions, one with two-part, and the other with three-part time. Such songs occur not infrequently. Hort No. 61*d*, for instance, whose melody is in 4/4 time, shows in its 11 strophes but 17 instances of dissyllabic trough, whereas the 11 strophes of Hort No. 61*b*, which have a text almost identical with that of No. 61*d*, but which are in 6/4 time, show 23 instances of dissyllabic trough.

I used the verb "generate." It seems to me a proper one. And this leads me to digress slightly in order to state my conviction that two-part movements in song are not genetically co-ordinate with three-part ones, but that the former may be looked on rather as a previous stage in the evolution of the latter. I believe also that the manner of development has been:



one stage of which was touched upon in the preceding paragraph; and that in this development the measured three-part time in music has been the most important factor. Observing the rows under present scrutiny from this viewpoint, we might indeed term them *transition* movements. Such genetic considerations are of course out of place here where we are considering the "what" and not the "whence" of the folk-song forms. I shall therefore in the further course of this study refrain from such discussions and reserve them for a special study in the making of which I have been engaged for some time and which I hope to publish in the near future. That work will have as its sole purpose the tracing of the *evolution* of the rhythmic forms in sung poetry.

But to resume. The foregoing considerations may indicate why we prefer to designate such a row as "He haut," etc., as at least a nascent *three-part* one. And to put our conclusions as to classification into the form of a tentative definition, we may say: if a row at the beginning of a song (most of our examples are such) shows at least one dissyllabic trough, and if the melody shows a three-part time, then it should be classed as a *three-part* row. If it shows one to three such troughs and if the average number of them in the song

in which such row occurs lies *below three* (it is usually even below two) to the row, it should be classed as a *scant* three-part row.

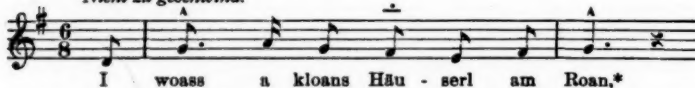
As to how the character of the movement changes or evolves further when three such dissyllabic troughs per row are of regular occurrence, that is, when the rows become "full" and then "redundant," I refer to my discussions on pp. 71 and 79 below.

BEGINNING WITH UPBEAT

No. 1. The shortest row of this type is of three crests like the following:


Hort No. 898. (Compare two-part row No. 1.)

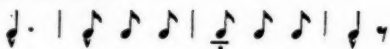
Nicht zu geschwind.



* Inasmuch as the rhythm of these three-part rows departs farther and farther from the fundamental orchestric type-meters, as we saw them in the preceding chapter, and assumes a comparatively modern music-metric aspect, I shall cease to place beneath these text citations the symbols of quantitative meter. I trust that the music notation will furnish the student with all necessary data as to quantity and stress.

The shortness of this row, three orchestric crests and their intervening troughs, is its detriment. The orchestric row pause is too long. It is interesting to see what the singers have done in certain instances to obviate such a long wait. In Hort Nos. 629, 898, and 1425, the fourth crest is represented in the melody simply by a rest. In Hort No. 628 the third crest syllable is held over into the time of the fourth

 In Hort No. 1752 the upbeat of the second row (as also, through analogy, that of the first row) is lengthened to cover the time of three eighth notes and its weight is thereby increased to that of a crest, so that we have:



instead of



In Hort No. 1493 the pause measure is cut entirely out of the melody, the length of the melodic row becoming thereby three measures instead of four—a rare form.

While this type of row occurs rarely as the *first* of a chain—the examples cited above are all I have found—it is nevertheless met with somewhat oftener as the *second*.¹

No. 2. The next longer row is one which appends a single syllable to the form of the foregoing row, which syllable is used as the fourth crest.

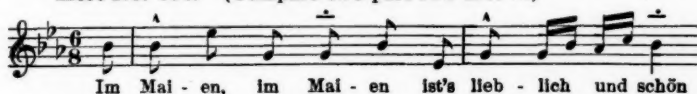
Hort No. 1098. (Compare two-part row No. 2.)



One example, Hort No. 1551, treats the last syllable not as a crest but as a trough, as in our American song, "My Bonnie Lies over the Ocean."²

No. 3. Now we come to a row with the four crests represented and with each of the intervening troughs represented by one or two syllables—rarely two all the way through the row.

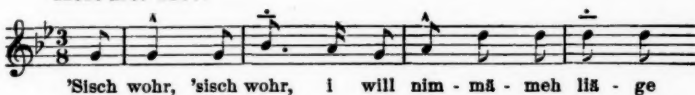
Hort No. 394. (Compare two-part row No. 3.)



It is by far the most used of any of the scant three-part rows. But that is not saying much, for we will remember that songs of this movement are quite rare as compared with those of two-part movement.³

The longest scant upbeat row, one appending a trough syllable to the row-length which we have just considered, is like the following:

Hort No. 1107.



It is very rare. I have found it only in Hort Nos. 1747, 1167, 1169, and 1614.

¹ Examples are Hort Nos. 354, 408a, 1362, 1371, 1404, 1551, 1759, 2069, etc.

² Further examples are Hort Nos. 353b, 354, 408a, 714a, 1321, 1362, 1371, 1404, 2068, and 2087.

³ Examples are Hort Nos. 135, 338, 501, 584a, 589, 833, 944, 947, 995, 1071, 1186, 1194, 1196, 1199, 1503, 1525, 1526, 1528, 1540, 1550, 1595, 1604, 1742, 1759, 1859, 1899, 1903, 1939, 1944, 1957, 1959, etc.

BEGINNING WITH DOWNBEAT

These are still rarer than the upbeat rows.

No. 4. The shortest type, three crests and the intervening troughs being represented in the text, is illustrated by the following:

Hort No. 1807.



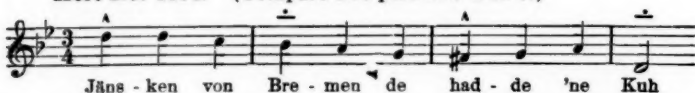
Compare this three-crest row with No. 4 of the two-part rows, its nearest relative. I have found but one other example of just this row in Hort, namely, No. 575.

No. 5 of the two-part rows has no counterpart among these scant three-part rows. This is probably due to the necessity which would arise in the comparative three-part row, of drawing out unusually long the *klingenden Reim* of the two-part. That is, the last two syllables of the row | ♩ ♩ ♩ | ♩ ♩ ♩ would be unduly far apart in the row



No. 6. The next longer type.

Hort No. 1164. (Compare two-part row No. 6.)



The few other examples are Hort Nos. 1002, 1651, 1664, 1813, and 1936.

No. 7. The next longer type.

Hort No. 578. (Compare two-part row No. 7.)

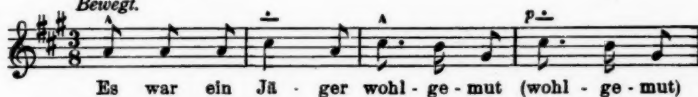


Another example is in Hort No. 1664. It is noteworthy that the movement of such a popular song as "Du, du," stands almost alone in the folk-song.

No. 8. The longest of the downbeat rows follows:

Hort No. 1455.

Bewegt.



Other examples of it are in Hort Nos. 980a and 1942.

THE ROW OF FULL THREE-PART MOVEMENT

We saw in the foregoing chapter that the scant rows showed a considerable variation in their dissyllabic trough occurrence from row to row and from strophe to strophe. We saw also that the number of such troughs ranged from one (or even none) to three to the row, sometimes in one and the same song, and that the average occurrence was somewhat *below* three (usually below two, even) to the row.

Now we come to the consideration of songs in which the three-part group is the *rule*—where the three-part measures of the music time are, excepting at the pauses between the larger rhythmic groups, provided with three syllables in the text.

It must be evident that, for the proper singing of such a movement, more time must be given to each measure than was given to the two-part measures or even to those three-part measures whose text was in the main alternating—that is, the scant three-part movements. In other words, the tempo must be slowed down.

Now this retarding of the pace brings with it a radical change in the rhythmical aspect of the song, a change which may be analyzed as follows:

- a) *The pause at the middle of this longer and slower series—that which was in the alternating rows a bond pause—tends to deepen and become equivalent to a row pause. And the pause at the end—a row pause in the alternating movements—tends to deepen into the equivalent of a chain pause.*
- b) *There is a tendency toward evening out the difference in heft between the successive crests. That is to say, the primary and secondary crests, being removed farther from each other, tend to become more nearly alike in a heft which approaches the primary degree.*

- b) There is a tendency toward evening out the difference in heft between the successive crests. That is to say, *the primary and secondary crests*, being removed farther from each other, *tend to become more nearly alike* in a heft which approaches the primary degree.

c) Certain of the trough syllables tend, since they now have plenty of room, to take on a greater rhythmical importance, and thus *new secondary accents develop*.

From these three observations the truth is probably evident to the student that a succession of four measures of this kind of a movement, ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ ♪ ♪ | ♪ (♪), has outgrown its function as a row and should be looked on as the next larger unit in rhythmic grouping, the *chain*. And since it is our present purpose to analyze not chains but rows, it will be proper to confine our attention to the group that is represented by one-half the foregoing series, namely, a series of six (respectively, five) elements, and to look upon this as the row of full three-part movement.

CREST SEQUENCE

In such a series, in its usual aspects, there are, it will be remembered, two primary accents the position of which is firmly fixed at the beginning of each music measure. Note the environment of these primary crests. Both before and after each of them is an element of *lesser* heft, so that the row may be looked on as, in the main, a succession of such groups as ♪ | ♪ ♪. But we saw above that one of these lesser accented elements tended to take on an added importance in the rhythm, a secondary accent. That being the case, we should naturally have, in the placing of such secondary accents, but two possibilities—before or after the primary accent, leading to the rhythmic structures ♪ | ♪ ♪ or ♪ | ♪ ♪. So our immediate problem is to determine whether one or both of these possible forms are found as types in the songs having full three-part movement.

It may be objected that their occurrence might, through the influence of an ever-changing text, vary from row to row in one and the same song and thus prevent the establishment of types. To this objection I would answer that, while such variations must occur in some measure, their presence will be restricted greatly by the tendency of folk-songs to establish their rhythmic motifs at the beginning and to hold to them with remarkable fidelity throughout the song. This would lead us to expect types in crest succession and indeed, in this case, not more than two of them.

The process of determining the types would naturally be to observe whether the heft of the syllable which precedes each primary accent is greater, or less, than that of the syllable which follows it. The comparatively heavier syllable must be looked on as the secondary accent. If the accents of each row in a number of strophes of a song be thus established, and if the number of accents found in each position in this large number of rows be summed up, we should have, in the ratio of the sums, a very clear graph, it would seem, of the prevailing type of crest sequence.

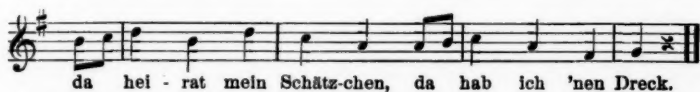
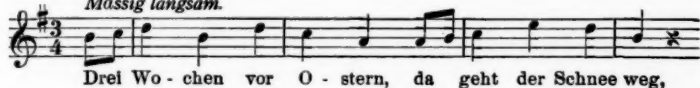
As a standard for use in this process of determining comparative syllabic heft, we can do no better than to use Saran's clear exposition of the subject of pure syllabic heft.¹ He has analyzed the different degrees of heft so thoroughly that I have used his analysis unconditionally. I shall give here, however, simply a résumé of his categories and refer the reader for details to his excellent work.

Saran finds in general that *heft*, caused largely by *thought-importance*, is likely to be attached to certain categories of words or syllables, and *lightness*, caused by *thought-unimportance*, to others. Under his four degrees of *heavy syllables* he includes, in various environments and thought-phases: (1) nouns (monosyllabic, and the most heavily accented syllables of polysyllabic and compound nouns); (2) attributive and predicate adjectives; (3) prepositions; (4) subordinating conjunctions; (5) root syllables of verbs (finite and non-finite); (6) adverbs; (7) pronouns (interrogatory, demonstrative, and, more rarely, personal). Under the three degrees of *light syllables* he includes proclitics and enclitics in general, that is: (1) articles; (2) unimportant prepositions; (3) particles (conjunctions, etc.); (4) personal pronouns; (5) possessive adjectives; (6) auxiliaries; (7) most suffixes.

Let us try this method on an upbeat song.

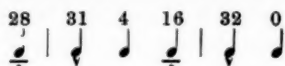
Hort No. 1056.




Mässig langsam.



¹ "Die reine Silbenschwere," *Deutsche Verslehre*, pp. 49 ff., and *Nachtrag*, pp. 242 ff.

By applying the test as to heft of syllables, I find that, taking into consideration the first eight strophes, 32 rows, the comparatively heavy syllables are distributed in the rows as follows:



This distribution points unmistakably to the prevalence of type  |  () of accent sequence for this song. Let us call this type A.

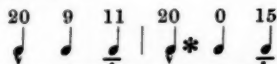
According to this same method I have analyzed sixteen rows each of three other songs, Hort Nos. 508, 623, and 634, and I find them all to be of this type. The uniformity of these results makes further examination of this upbeat type seem superfluous.¹

It may seem that the downbeat songs, which have a primary accent at the beginning and in which therefore the type A of crest succession is at this point impossible, would tend to assume another type of succession. Let us examine a song of that sort:

Hort No. 704.

* The further course of the melody uses simply repetitions of the text which is complete in the part cited above.

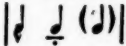
An analysis of the comparative syllabic heft in 20 rows (5 strophes) of this song shows:



* Five rows, one at the end of each strophe, close with the downbeat of the second measure.

A comparison will make clear that the rhythm indicated by these figures is different from that of the upbeat rows. The general tendency for the secondary to precede the primary accent seems to remain.

¹ Further examples are Hort Nos. 605, 636, 648, 654, 685a, 723, 724, 737, 1015, 1040, 1041, 1048, 1053, 1054, 1055, 1145, 1417, 1429, 1614, 1793, 1946, 1947, 2030, 2034, 2062, 2078, and 2083.


But this tendency toward type A is decidedly weakened in the first half of the row. For we find that in nine rows (out of twenty) the syllable *following* the first primary crest bears the secondary accent, and that this secondary accent is followed, in those same nine rows, by a syllable whose heft is even less and which should therefore be considered as a trough syllable. (We shall call this sequence  type B.) There seems to be, therefore, in the first part of the rows of this song, a sort of rhythmic confusion—one which clarifies in the latter part. The main cause of this confusion is undoubtedly the lack of initial upbeat, a cause which is removed in the second measure since this measure may use the last beat (the upbeat) of the preceding measure as a part of its own rhythmic group, a bond (cf. p. 76, below).

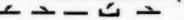
I have analyzed also Hort Nos. 611, 633, 824, 973a, and 1013, and have found practically the same accent conditions to obtain in them as in the foregoing song.


We may say then that in these full three-part songs type A of crest sequence is predominant, and that type B is found to a considerable extent only in the first part of the downbeat rows.

Just a word as to the over-all length of these rows. The upbeat rows have but two lengths: that of "Drei Wochen vor Ostern" and that of the row which follows it in the strophe, "da geht der Schnee weg." The latter is identical with the former excepting that it is one syllable shorter, an alteration which gives us a masculine rhyme syllable and thus, in such pairs of rows, alternating rhyme gender. The downbeat rows have four lengths:

Wenn ich zum Brännle geh (Hort No. 704)

 In diesem Rei-hen (klingender Reim) (Hort No. 973a)

 Ein Küsschen geben (Hort No. 973c)

 Wer steht bei mir? (Hort No. 704)

POSITION OF PAUSES

But even though we have determined the accent sequence in the rows of the preceding songs and similar ones, we have not yet ascertained the position of their pauses. That is why we have been

careful not to call the groups which were under scrutiny "bonds." We had not yet determined the exact boundaries of the groups which had as typical centroids $\underline{\text{♩}} | \text{♩}$ and $| \text{♩} \underline{\text{♩}}$, that is, whether the rhythmic form of A was $\underline{\text{♩}} | \text{♩} \text{♩}$, $\text{♩} \underline{\text{♩}} | \text{♩}$ or simply $\underline{\text{♩}} | \text{♩}$; nor whether that of B was $| \text{♩} \underline{\text{♩}} \text{♩}$, $\text{♩} | \text{♩} \underline{\text{♩}}$ or simply $| \text{♩} \underline{\text{♩}}$. Let us now observe a series of upbeat rows and see where the pause falls.

Hort No. 654.	Hier sitz ich	auf Rasen
737.	Einst lebt ich	so glücklich
1053.	Dort drunten	im Tale
1145.	Herr Bruder	zur Rechten
1429.	Die Reise	nach Jütland
1614.	Frisch, lustig	und fröhlich
2030.	Es sangen	drei Engel
2034.	Im Himmel,	im Himmel

The pause in this kind of row seems to be exactly in the middle, dividing it into two bonds each of which has the form $\underline{\text{♩}} | \text{♩} \text{♩}$.

Let us observe the pauses in a few downbeat rows.

Hort No. 633.	Mädchen	geh du nur heim
836.	Hansel	dein Gretelein
1020.	Guguk	im Häfele
1460.	Früh, früh,	des Morgens früh
1461.	Drüben	im Odenwald
2104.	Johann	von Nepomuk

In these rows the bond pause seems to remain stationary between the second and third syllables, that is, in the same music-metric position as in the upbeat rows; and this in spite of the shift in the row boundaries. Thus the row is divided into two very dissimilar bonds. Instances like the following are comparatively rare where the music measure coincides with the rhythmic bond.

Hort No. 1016.	Rosestock	Holderblüt
2082.	Wunderschön	prächtige

SOME REASONS FOR ITS POPULARITY

Before leaving the discussion of these full three-part rows I wish to call attention to a few unique features of their text aspect, features which may have had something to do with the popularity of the movement.

We have already seen that the upbeat row has usually a bond pause after its third syllable. This pause is usually quite pronounced, and it has the effect of making the two bonds *trisyllabic* and *distinct* from each other. The row becomes *bundmässig*.¹ The effect of this distinct separation of the two neat little groups is a *deepening of the dual nature of the row*, not only in its phrasing (that is, in the choice of the words *themselves*, which leads to the figure of rhythmical "parallelism"), but also in its *thought-aspect*. That is, we run constantly across not only such expressions as "In Ungarn, im Polen," "Frisch, lustig und fröhlich," and "Dort drunten im Tale," where one and the same idea is differently stated in two successive groups, but also such expressions as "Mein Schatz is e Reiter," where the duality of predication is decidedly enhanced. That is to say, we have in that row, through the separation and co-ordination of the two bonds, an increased duality of idea. We "attend" to an idea of somewhat the following form: "Ich habe einen Schatz und er ist ein Reiter."²

Parallelism in word and thought is widely used in the folk-songs. Hence the acceptability of a movement like this which fosters the figure in such a concrete way.

A second notable characteristic of this full row, in both its upbeat and downbeat varieties, is the comparative freedom from music-metric restrictions which the text enjoys. Only the two primary accents are unalterably fixed. The other four syllables are to a great extent free, and may be used, as we have seen, either as troughs or as (slightly more important) secondary crests. This, and the easy shifting of the bond pause combine not only to make the following lingual groups possible, but also to give them a most fitting music-rhythmic setting.

¹ Cf. *Modern Philology*, XIII, No. 10, p. 574.

² Cf. Saran, *Deutsche Verslehre*, p. 50.

- Kuh (Hort No. 1056)
 Die Stérn' (Hort No. 1056)
 Am Rheín (Hort No. 1048)
 Früh, früh (Hort No. 1460)
 Drei Wochen (Hort No. 1056)
 Ich háb schön (Hort No. 634)
 Des Mórgens früh (Hort No. 1460)
 Dein Grételeín (Hort No. 836)
 Ein schwarzbraunes (Hort No. 1417)

In connection with these examples of bond forms it should be noted also that most of them have the well-liked characteristic of beginning with a syllable of comparatively light heft, an upbeat, and that while the most usual of the forms close also with such a comparatively light syllable ("feminine ending"), still the "masculine" form of ending, which is never absent from the spoken language, is not precluded.

Again, a row which begins and ends, as the downbeat one does, with comparatively heavy syllables is just the form for *dependent clauses* which begin with *dass*, *wenn*, etc., and end with a finite verb. For both these parts of speech bear in such a construction rather heavy accents. They are both important to the-idea. And the heft of the finite verb is still further increased by its transposition to the end.¹

Thus we find:

- Hort No. 512a. Wenn ich ein Vöglein wár (and 12 other instances)
 611. Wenn ich noch ledig wár
 704. Wenn i zum Brunnle geh (and 3 other instances)
 973a. Wenn mich das Glück betrifft (and 1 other instance)
 1013. Wenn er kei Säbel hátt
 824. Dat du myn Schättsken bist (and 2 other instances)

So we see from these examples that while this row, by reason of its absence of upbeat, is not a widely used form, still it serves a very definite purpose as a mold into which fit very conveniently some very familiar syntactical combinations.

¹ Cf. Saran, *Deutsche Verslehre*, pp. 90, 98.

But there is still another advantage resulting from the accent conditions in this row. If we disregard for the moment all degrees of heft but the degree which is represented by the two primary crests (downbeats) in each row, then we may call this a row of *two crest syllables* and *four trough syllables*, or, the ratio of the number of crests to that of the trough is 1:2.

This ratio is practically the same as for German spoken prose. Professor Marbe¹ has determined that in prose the ratio of *Hebung* to *Senkung*, when one takes into consideration but one degree of heft—the primary—is approximately 1:2. Hence it would seem very probable that these three-part movements are in greater harmony with the exigencies of the free spoken language than are either the two-part movements, with their demands for a ratio of 1:3 (considering only primary crests), or their near relatives, the scant three-part movements.

Type A is the rhythmic basis of the old German *Dreher* or *Drehtanz*, which is the ancestor of the faster modern *Walzer*. This may be one reason for its predominance in the folk-songs. Type B corresponds to no dance which is indigenous to Germany. It is, however, the basic rhythm of the exotic *Polonaise*.

THE ROW OF REDUNDANT THREE-PART MOVEMENT

I have classed as redundant those rows which are like the full ones, excepting that there are more text syllables. The increase in number of syllables has to be provided for in the melody, naturally, by a division of notes. A quarter note (usually) is divided into two eighth notes, each of which receives a syllable. If it were provided for otherwise—for instance, by adding extra syllables at the end of the row—we should have a group that would be orchestically impossible. The *orchestic* length of these redundant rows is the same as that of the full ones (cf. p. 75, above). The increase varies. From one to four syllables may be added to the six—the number which the full rows have—making these redundant rows seven to ten syllables long. And this characteristic—the number of syllables—is a convenient one according to which we may subclass the rows. The

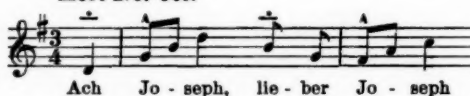
¹ Karl Marbe, *Über den Rhythmus in der Prosa* (Glessen, 1904), pp. 7 ff.

presence or absence of upbeat will, however, now as heretofore, divide all these redundant rows into two main divisions. First we shall consider the rows with upbeat.

BEGINNING WITH UPBEAT

The least redundant of these rows has seven syllables. Here is an example:

Hort No. 56b.



In this row the division of notes is, as we see, on the upbeat of the second measure. This seems to add somewhat to the weight which this upbeat had with its *one* syllable in the full rows. This additional weight is shown also clearly in the text. Compare, for instance, the average weight of the syllables in the fourth column of the rows listed below, with the analogous syllables down through the rows on p. 76, above.

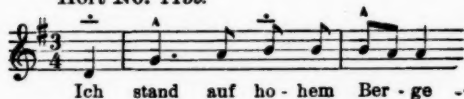
Aside from this, I find no characteristics in these rows which do not appear also in the upbeat full rows discussed above.

In order to show the kinds of rhythmic groups which occur in the texts, I shall reproduce here the first row of several songs in Hort which illustrate this type of row.

	1	2	3	4	5	6	7
Hort No. 57e.	Es	wohn-te		ei-ne	Witt-we		
194b.	Es	rit-ten		zwei	Herz-lieb-chen		
507.	Kein	Feu-er		kei-ne	Koh-le		
656.	Afm	Was-sa		bin i	gfoahr'n, (hab —)		
869a (1).	Ach	Herz-chen		schön-stes	Schätz-chen		
999.	Da	dro-ben		auf dem	Ber-ge		
1039.	Auf	ei-nem		Fu-sse	zwei-mal		
1386.	Bei	Se-dan		auf den	Hö-hen		
1561.	Es	blies sich		von der	Lin-ne		
1624.	Mein	Va-ter		ist ein	Schnei-der		
2123.	Re-gi-ne		ging in	Gar-te			

A not uncommon displacement of the bond pause from its usual position, as shown in the above examples, is illustrated by the following row:

Hort No. 115b.

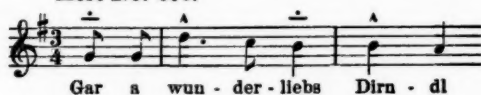


In this variety the first heavy crest is made still heavier by the holding out of the crest syllable to one-half again its original length, and this at the expense of the following syllable. Otherwise the variety is regular. Further examples are:

Hort No. 89d (2d mel.). Ich stand auf ho-hen Ber-gen
604. I woass a schö-ni Glock-'n

A row of the same numbers of syllables as the preceding type, though the redundancy is at the beginning of the row instead of at the beginning of the second bond, is the following:

Hort No. 603.

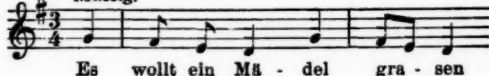


Further examples of this dissyllabic upbeat row are:

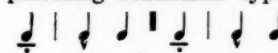

Hort No. 646. Drauss ist al-les so präch-tig
1019. Ro-te Bäck-le, blau Äug-le
1051. Kimmt a Vo-gerl ge-flo-gen
1052. Und die Würz-bur-ger Glöck-li

Another form of row with seven syllables is exemplified by

Hort No. 71f.

Mässig.

It will be noted from this example that we have now to do with a form of row which differs radically, in the placing of its crests, from the preceding redundant types. Heretofore we have had the form

 (composed of two bonds of the type A; cf. p. 74, above) as a basis. Now we have 

Note, for instance, in the above how the somewhat distorted music-metric *mein Feins-* (— —) in the 2/4 time becomes, in the 3/4 time, almost *mein Feins-*, the syllables assuming more nearly their normal spoken status as to heft.

I think we may say, then, that while the two-part time might be better for some text rows, still the three-part time would certainly be preferable for others of the same "meter."

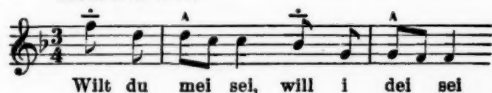
A perusal of the examples below will disclose the fact that the bond pause is radically weakened in this row. It is more than likely that the melody causes this. For the deep bond pause results usually from some form of melodic pairing or parallelizing, within the row, of two *very similar* parts (bonds). But here we have a melodic division in which the time aspects of the two bonds *differ*. This circumstance seems to work effectively against that pairing tendency, that "dualism" in the text which we have seen to be such an important characteristic of other rows (cf. pp. 76, above; also below, pp. 84).

Further examples of this type are:


Hort No.	70c.	Es	wá	-ren	zwei	Ge	-spie-lèn
	71f.	Es	wollt	ein	Mä	-del	gra-sen
	98b.	Es	war	ein	stol	-ze	Jü-din
	1332.	Ihr	lu	-sti	-gen	Sol	-da-ten
	1571.	Es	war	ein-	mal	ein	Bau-er
	1732a.	Wo	bist	du	denn	ge	-we-sen
	1735.	Ich	bin	der	Fürst	von	To-ren
	2154.	Es	ging	ein	Jung	-frau	zar-te

When *both* bonds have the dissyllabic beginning trough, we have an *eight-syllable* row—one which is quite often used in the folk-songs. An example is:

Hort No. 539.



In giving to songs like the above an accent sequence of type A (cf. also the full three-part rows, p. 74, above) I am interpreting

their rhythm differently from Saran, since he considers the bond form to be  and calls it "eine ganz typische Form."¹

I think that must have been a lapse on his part; for when one applies, as I have, Saran's own means of determining comparative heft of syllables, it becomes very clear that in such rows the *first* is heavier than the *fourth* syllable, and the *fifth* than the *eighth*. Note the syllables concerned in the foregoing example and in the rows cited on p. 86, below. I do not wish to deny that the other form which Saran suggests ever occurs. But I am confident that its occurrence is never more than sporadic in the folk-songs of *this* type of row.

If other proof of the correctness of my interpretation were needed, I might point to what Böhme says: "Muss nämlich des Textes wegen eine grössere Note in zwei kleinere zerlegt werden, so geschieht es im Volksgesange stets auf der schweren Note."²

This, again, is a music-metric form which is very suitable to text rows having a well-marked bond pause in the middle. That this is true can be seen from the foregoing example and from practically all those in the list on p. 86, below. The cause of this "pairing" is undoubtedly to be found in the melody which consists of two distinct parts which are, in their time divisions or note-length distribution, similar.

The text "meter" of this row is the same, in general type and in number of syllables, as that of the *two-part* row discussed in the previous article,³ namely, $\text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—} \text{—}$, which we found to be a type only recently introduced into the folk-songs, and one which shows, in its perfect alternation and lack of upbeat, unmistakable signs of the influence of spoken poetry from individual "art" sources. If this is true, and if this two-part row is, by reason of its spoken-metric alternation and lack of upbeat, a monotonous, undesirable form in a folk-song, then we have in this three-part music-metric setting of the same text row a relief from both those evils. For in this form the row not only receives an upbeat, but it also gains variety in the melodic length of its syllables and deliberation in

¹ *Deutsche Verslehre*, pp. 170, 186.

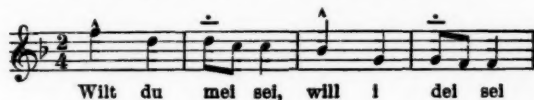
² Franz M. Böhme, *Deutsches Kinderlied und Kinderspiel*, p. lvi.

³ *Modern Philology*, XIII, No. 10, p. 580.

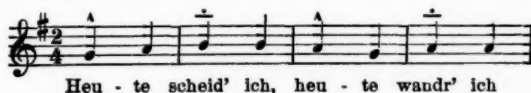
singing—those characteristics which, as we have seen, are so necessary in good songs.

This relief, owing to the three-part melody, can be felt distinctly if one takes almost any of the two-part songs, referred to in the preceding paragraph, and re-forms the melody into $3/4$ time. A still better opportunity of judging of the comparative "singing qualities" of the two movements in question is offered by Hort Nos. 568, 619, and 782a, each of which happens to have two melodies, one in the two-part and one in the three-part form.

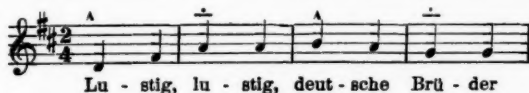
But I am quite confident that even though it would be a distinct detriment to the example on p. 83, above, to sing it



or Hort No. 1376 as



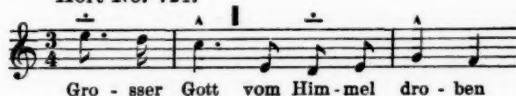
still there must be some use for the two-part melodic setting of this row. Possibly in songs of a less sentimental nature, it does not seem so out of place—for instance, in the soldiers' song, Hort No. 1611, which, in being re-formed into a two-part melody, becomes



Incidentally, it occurs to me that we have here eloquent testimony to the selective propensities of the masses, the "folk," and to the nature of their selections. To be more definite: Modern *individuals* have produced this text row. Two melodic possibilities in its setting have presented themselves, the two-part and the three-part. The "folk" has adopted in most instances the more singable one, the three-part setting. I have reached this conclusion after having examined carefully the three-part songs whose first rows I have cited below, and found almost all of them to be true folk-songs; and after

In most instances where the bond pause falls clearly after the third syllable, the melody also assumes, by lengthening its third note, an appropriate form. An example is:

Hort No. 721.



Other examples of such note lengthening are:

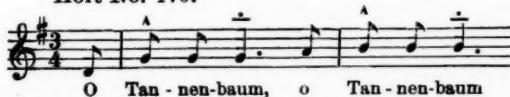
- Hort No. 731a. Auf dem See da schwimmt ein Schwa-nen
 1099. Glaubst mir's doch, ihr lie-ben Her-zen
 1599. O Ber-lin, ich muss dich las-sen
 1600 (2). El-ber-feld, du schö-nes Städt-chen

The two following rows, in which the melody pause and text pause do not coincide, simply show that we do not always have perfect synthesis of text and melody, even in the folk-songs.

- Hort No. 722b. Ach in trau-ern muss ich le-ben
 783. Ich muss rei-sen frem-de Stra-ssen

Another much-used three-part row of the "paired" type is the following:

Hort No. 176.



Its crest sequence is regularly *heavy, light, heavy, light*. The trough syllables (the first, third, fifth, and seventh in the row) alternate with these crests, making a row which is similar in text "meter" to the two-part row discussed in the previous article.¹ But this "Tannenbaum" row has just that same advantage over its two-part cognate which we spoke of on p. 82, above, namely, that of being less mechanically regular, of giving, in its necessarily slower tempo, more room for variation in the melodic time values, and hence in the heft also, of its syllables.

I wish to call attention to Hort Nos. 1372 and 1625 (in the list below) which have melodies that are offshoots of the well-known

¹ *Modern Philology*, XIII, No. 10, p. 577.

"Gaudeamus" melody. Notice that these melodies have here the upbeat, a characteristic which, it will be remembered, is absent in "Gaudeamus." More will be said in regard to this point on p. 92, below.

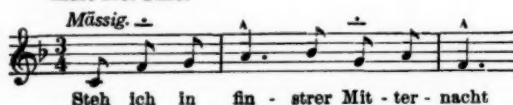
Of this type I have found the following:

- Hort No. 18a. We-le gross Wun-der schau-en will
 41k. Heer Hal-wyn zong een lie-de-kyn
 50a. Es war'n ein-mal zwei Bau-ern-söhn'
 52a. Es ging einst ein ver-lieb-tes Paar
 61c. Es steht ein Schloss in Ö-ster-reich
 61f. Ein rei-cher Herr ge-rit-ten kam
 73a. Ein Di-arndl geht um Holz in Wald
 119c. Es hatt ein Bau'r ein Töch-ter-lein
 164a. Ein Kä-fer auf dem Zau-ne sass

and Nos. 171b, 173e, 174c, 185a, 200, 561, 572b, 615, 813a, 816a, 1158, 1372, 1625, 1953, 2114, 2127, and 2174.

Another form of row which has, like the preceding one, eight syllables, but which differs from it radically in its melodic aspect, is the following:

Hort No. 1426.



This row has three prominent features: (1) a trisyllabic upbeat (if we may still call it by that name), (2) a deep bond pause immediately after its first primary accent, and (3) the crest sequence light, heavy, light, heavy. The first of these features, the trisyllabic upbeat, is unique but as such not an important one. The other two characteristics demand our consideration.

The cutting in of the deep bond and row pauses right after the primary crests, which have, by reason of their exceptionally long melodic time, become unduly heavy, causes us difficulty in the text. For it means that each text row *should* have here, right before these deepest pauses, the *two most important* syllables in the row; that these two syllables should be in the form of *monosyllabic* words (since it would be a lingual-gymnastic feat to bridge over the deep pause

with a word one syllable of which was on either side; and since polysyllabic words, in which the here necessary primarily accented syllable comes *last*, are not easy to find in the German language); and that they should be the *last syllables in a distinct lingual-rhythmic group* (bond). Let us see a series of such rows and observe to what extent the text comes up to the music-rhythmic requirements in this regard.




Hort No.	41h.	Als Schon-dilg noch	ein klein Kind war
	93c.	Es war ein-mal	ein jun-ger Knab
	110c (3).	Es spielt ein Graf	mit ei-ner Magd
	215a.	In der Stadt Ha-	ge-nan ge-nannt
	516.	Ich hab ein klei-	nes Hütt-chen nur
	766a.	Ich kann und mag	nicht fröh-lich sein
	997.	Ach wenn doch im-	mer Kir-mes wär
	1426.	Steh ich in fin-	stret Mit-ter-nacht
	2014 (4).	Kompt her zu mir,	spricht Got-tes Sohn

It can hardly fail to be noticed that in these examples the melody bond pause does not, in most instances, coincide with an equally deep one in the text. In the third example we have a really ideal coincidence. *Graf* and *Magd* are of primary importance, monosyllabic, and the last syllables in distinct bonds which are separated by a deep pause. But all the other examples fall short, in some particular or other, of perfect coincidence.

A less abnormal variation of the preceding type is exemplified by the following:

Hort No. 858.

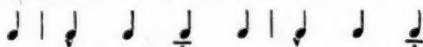


Here we have the first bond as  instead of the  of the preceding row. This alternation relieves the binding *necessity* of having the bond pause occur after what is, in its spoken rhythm, , by *allowing* it to occur in a more

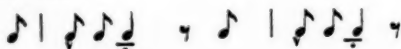
nearly normal position one syllable later. A few examples are the following:

Hort No.	2c.	Er fasst sein Lieb-chen	bei der Hand
	93g.	Er liess sich hau-en	ein tie-fes Grab
	96h.	Es wollt' ein Jä-ger	früh auf-stehn

But even if the problem of pause coincidence were solved, there would still remain that third outstanding feature of this type of row, the unusual *light, heavy, light, heavy* crest sequence, to bother us. I say "unusual" because, while we have come across it frequently in the three-part songs, it is not the fundamental orchestric sequence of the folk-songs in general. The *fundamental* crest sequence¹ is *heavy, light, heavy, light*, as in two-part rows



or in three-part rows



This is the one on which most dance and march songs are built. And as the folk-songs have adopted the orchestric form of the dance and march songs, they also have *heavy, light, heavy, light*, as the underlying sequence of their crests. It is quite natural, then, that coincident with those places in the melodic rows where we have the heavy (primary) orchestric crests, we should also have in the text words which bear primary lingual accents; and it is just as natural that less weighty words should gravitate to positions of lighter orchestric accent.

And so we find it, at least, as long as we stick to the *fundamental* sequence. Almost any row in any folk-songs shows such a condition.

But do we here? Does the inverted sequence of the melody cause a like inversion in the text, that is, a sequence which would be *light, heavy, light, heavy*, even if the text were simply spoken, not sung?

In endeavoring to answer this question I have come upon a song which, in two text versions, has melodies in two forms, one (Hort

¹ See Saran, *Deutsche Verslehre*, pp. 148 ff.

No. 2a) two-part with the *heavy, light, heavy, light* sequence, the other (Hort No. 2c) three-part and with the inverted sequence. In the former there are, in the first 20 of its strophes (40 rows), 57 coincidences of spoken-rhythmic with orchestric *primary* crests, and only 25 coincidences of primary spoken-rhythmic crests with orchestric *secondary* crests. In Hort No. 2c, on the other hand, the song of the "Steh ich" type, there are, in the first 40 rows, about an equal number (34 and 39) of spoken-rhythmic primary crests which coincide with the orchestric secondary and primary crests.¹

Hence we may say confidently that a three-part melody of this type which has a clear inversion of the fundamental crest sequence, strives to make the text follow suit, but that it is only partially successful in the attempt.

But in spite of the seeming reluctance of language to assume this aspect in music rhythm, there are a few very common formulas in lingual expression which find it most congenial. There are, for instance, those little compact sentences which start with an unaccented *pronoun* (often used as a *Scheinsubject*). Following this come successively a (secondarily accented) *finite verb*, a trough syllable (a personal ending of the verb, an article or other particle), and an important *noun* (subject or object) syllable. This formula is nicely illustrated by "Es spielt ein Graf" in the foregoing citations; also by:

Hort No. 2c.	Er fasst sein Lieb-	(chen)
	Es ritt ein Kö-	(nig)
96h.	Es wollt' ein Jä-	(ger)
858.	Es steht ein Wirts-	(haus).

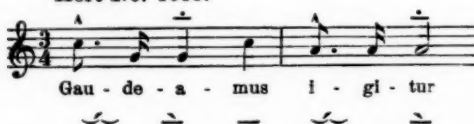
In the second bond we have a convenient frame for the group formed of article plus dissyllabic adjective plus monosyllabic noun, as for instance, "ein fei-ner Knab," "ein gan-zes Jahr"; or for prepositional phrases like "ins frem-de Land," or "mit ei-ner Magd."

¹ The exact determination as to just which would be the primary crests in spoken rhythm is probably one of the hardest problems in rhythemics. So my figures may not agree precisely with those of others who might analyze these same rows. But even after making a liberal allowance for error in interpretation, the general tendency as shown above could hardly be reversed.

BEGINNING WITH DOWNBEAT

The only type of downbeat row of which examples can be found among the folk-songs in Hort is exemplified by the well-known "Gaudeamus igitur":

Hort No. 1688.



At first sight it is surprising to find that this most popular song stands almost alone in its music-metric form. I have found only five other songs¹ which are like it in movement. Why is this? I believe it is because of its lack of upbeat. We have seen at many points in this study thus far that the downbeat movements are so few, among the folk-songs, as to be considered almost as *exceptional* forms.

An accidental finding in Hort brings out more clearly this aversion to downbeat beginnings. Hort Nos. 1372 and 1625 have melodies that are unmistakably adaptations of the "Gaudeamus" melody to German texts. But in the process of adaptation they have *added the upbeat*, and have thus evolved into the "Tannenbaum" form (cf. p. 87), a good old German movement and one which, as we have seen, is widely used. The popularity of "Gaudeamus" as a *students' song* could not be hindered to any extent by this non-popular metrical peculiarity. Nor could the generations of singers sing an upbeat "into" its Latin text. But when the "folk" had occasion to adapt the melody for songs in their own tongue, they remade it in their own German way, and the upbeat appeared.

GEORGE PULLEN JACKSON

UNIVERSITY OF NORTH DAKOTA

¹ These are Hort Nos. 411, 511, 910e, 1460, and 1558.

GOETHE UND DIE BILDENDE KUNST¹

SPÄTERE KUNSTBESTREBUNGEN, UND SCHLUSZ

Harnacks Wort, dasz Goethes spätere Interesse an altdeutscher Kunst ein historisches war, während er in seinem Innern die Antike nie verliesz, stützt sich auf wichtige Aussagen Goethes, und ist wohl, trotz Andersmeinenden, unerschütterlich.² Und doch ist diese teilweise Hinwendung zur deutschen Kunst so bedeutend—schon Hettner sagt Goethe habe im Alter mit der Ausschliesslichen, antikisierenden Richtung gebrochen—und kam Goethe hier der zeitgenössischen deutschen Kunst so hilfreich entgegen, dasz diese Tätigkeit wohl verdient etwas näher dargelegt zu werden.

Mit der Gotik hatte Goethe gebrochen, und doch kann er es nicht lassen sich weiter damit zu befassen: "Ich überspringe viele Jahrhunderte und suche ein ähnliches Beispiel auf, in dem ich den grössten Theil sogenannter gotischer Baukunst aus den Holzschnitzwerken zu erklären suche, womit man in den ältesten Zeiten Heiligenschränkchen, Altäre und Capellen auszustieren pflegte, welche man nachher, als die Macht und der Reichthum der Kirche wuchsen, mit allen ihren Schnörkeln, Stäben, und Leisten an die Auszenseiten der nordischen Mauern anheftete, und Giebel und formlose Thürme damit zu zieren glaubte. Leider suchten alle nordischen Kirchenverzierer ihre Grösze nur in der multiplizierten Kleinheit."³ "Der Teufel hole den Geschmack, der ernst und traurig ist," was sich offenbar auch auf die Gotik bezieht.⁴ "Wer fühlte wohl je in einem barbarischen Gebäude, in den düstern Gängen einer gotischen Kirche . . . sein Gemüth zu einer freien thätigen Heiterkeit gestimmt?"⁵

Mit dem Jahr 1809 rückte man Goethe, die Boisserées voran, die deutsche Kunst wieder näher. Das war ja auch der geeignete Zeitpunkt. Mit seiner Arbeit über Winckelmann, 1805, hatte er den Höhepunkt seiner antiken Periode hinter sich. Zudem löste

¹ See *Modern Philology*, XIII (October, 1915), 333 ff.

² O. Harnack, *Goethe in der Epoche seiner Vollendung*, u.s.w., Leipzig, 1905. S. 177 ff.

³ *Zur theorie der bildenden Kunst*, I, 47, 64.

⁴ I, 32, 492.

⁵ I, 47, 333.

sich, mit der warmen Aufnahme seines *Faust*, die Spannung zwischen dem Dichter und seinen Landsleuten, und er wurde für Zeitgenossisches und Nationales wieder empfänglicher.

Über die erste Begegnung mit den Boisserées schreibt er: "Gern rief ich die Gefühle jener Jahre zurück, als der Straszburger Münster mir Bewunderung abnötigte. . . . Nun ward das Studium jener älteren besonderen Baukunst abermals ernstlich und gründlich aufgeregt und dieser wichtige Gegenstand . . . in Betrachtung gezogen."¹ "Vorstehendes wäre das aufrichtige und unbewundene Lob, das man den Cölner Kunstfreunden (den Boisserées) ertheilen musz. Freylich gehört eine solche leidenschaftliche Beschränkung dazu, um etwas derart hervorzubringen. Ich habe mich früher auch für diese Dinge interessiert. . . . Am wunderbarsten kommt mir dabey der deutsche Patriotismus vor, der diese offenbar saracenische Pflanze als aus seinem Grund und Boden entsprungen, gern darstellen möchte. . . . Mir kommt das ganze Wesen wie ein Raupen- und Puppenzustand vor, in welchem die ersten italienischen Künstler auch gesteckt bis endlich Michel Angelo," u.s.w. "Ich verarge es unterdessen unseren jungen Leuten nicht, dasz sie bey dieser mittleren Epoche verweilen; ich sehe sogar dieses Phänomen als nothwendig an, und enthalte mich aller pragmatischen Betrachtungen und welthistorischen Weissagungen."²

Hierzu wollen wir gleich noch die zwei wichtigsten späteren Aussprüche über die Gotik zusammenfassen. Eine besonders bissige Stelle welche "Wuth und Hasz gegen die gotische Architektur" aussprach, liesz Goethe, Boisserée zu lieb, aus der italienischen Reise weg.³ Und aus den letzten Jahren steht, im zweiten Teil *Faust*, Goethes Abschiedswort an die einst von ihm so hoch gepriesene Gotik.

Das wär' antik! ich wüszte es nicht zu preisen,
 "Es sollte plump und überlästigt heißen.
 Roh nennt man edel, unbehülflich grosz.
 Schmal-Pfeiler lieb ich, strebend, gräüzenlos;
 Spitzböiger Zenith erhebt den Geist;
 Solche ein Gebäu erhebt uns allermeist" [Zeile 6409 ff.].

¹ I, 36, 59 (1810).

² An C. F. von Reinhard den 14. Mai, 1810. In diesem Irrtum, dasz die Gotik deutschen Ursprungs sei, war Goethe selber lange befangen.

³ Biedermann, III, 206.

Das glaub' ich. Du aus Norden,
Im Nebelalter jung geworden,
Im Wust von Ritterthum und Pfäfferei,
Wo wäre da dein Auge frei!
Im Düstern bist du nur zu Hause.

(Umherschauend.)

Verbrämt Gestein, bemodert, widrig
Spitzbödig, schnörkelhaftest, niedrig! [Zeile 6923 ff.].

Immerhin ist seine Anerkennung der "altdeutschen" Kunst warm und wohlthuend. Durch eine Reihe von Jahren interessierte ihn wieder alles deutsche, besonders aber die Gotik, für die er unter Boisserées Leitung ganz begeisterte Worte fand: "Wie haben nicht Phidias und Raphael auf nachfolgende Jahrhunderte gewirkt, und wie nicht Dürer und Holbein! Derjenige, der zuerst die Formen und Verhältnisse der altdeutschen Baukunst erfand sodasz im Laufe der Zeit ein Straszburger Münster und ein Kölner Dom möglich wurde, war auch ein Genie; denn seine Gedanken haben fortwährend produktive kraft behalten und wirken bis auf die heutige Stunde."¹

Wie Goethe das "Phänomen als nothwendig" ansah, so war ihm auch die moderne Kunst nur eine "limitierte alte."² "Die ganze Rücktendenz nach dem Mittelalter" lässt er gelten, weil er sie ja auch vor 30 bis 40 Jahren erlebt hatte, und er ist überzeugt, dasz etwas gutes daraus entstehen wird. Es ist nur ein Übergang zu höheren Kunstregionen und "man musz mir nur nicht glorios damit zu Leibe rücken."³

Wurde er also gegen deutsche Kunst "gegen die Fratze des Augenblicks tolerant,"⁴ da er nach dem italienischen Gastmal sich am "nordischen Katzentische" vom Abhub nähren muszte, so verweilte er gern mit Boissereé im Mittelalter "Weil eine wohl überdachte Folge übereinstimmender Monumente vor uns lag, die uns in eine zwar düstere aber durchaus ehren- und antheilwerthe Zeit versetzte."⁵

In diesem Sinne schreibt er auch an Cornelius, dem verdienten Illustrator seines *Faust*, dem er unter den deutschen Künstlern

¹ Biedermann, VI, 275. Andere wichtige Aussagen über Gotik: 1, 49, 159 ff.; *ibid.*, 168 ff. Eckermann, 21. Okt., 1823. Alle Belege für Goethes Beschäftigung mit der Kunst anzugehen erlaubt der Raum nicht, ist auch wohl nicht nötig.

² Biedermann, II, 332.

³ An C. F. von Reinhard, den 7. Okt., 1810.

⁴ *Ibid.*

⁵ 1, 36, 65 f.

aber nur Dürer voll und ganz empfehlen kann.¹ Man gewann den alten Herrn für diese neueren Bestrebungen.² Und er seinerseits konnte den jungen Leuten ihren Patriotismus, zumal in diesen schweren Jahren vor den Befreiungskriegen, nicht verargen.³

In die Boisseréesche Sammlung von älteren deutschen Gemälden lebte er sich dermaßen ein, daß sein Lob begeistert wurde. Hat man sich "vor allen Eindrücken neuer und störender Art zu hüten gesucht und nun tritt da mit einem Male vor mich hin eine ganz neue und bisher mir ganz unbekannte Welt von Farben und Gestalten, die mich aus dem alten Gleise . . . hinauszwingt."⁴ Und im 1. Heft von *Kunst und Alterthum* behauptet er sogar "daß in diesem kölnischen und anderen niederrheinischen Bildern eine Kunstentwicklung von solcher Selbstständigkeit und so sehr von ächt deutschem Sinn und Ursprung gegeben sei, daß, wir nicht nöthig hätten, italienischen oder andern fremdländischen Einfluß anzunehmen."⁵

Ein Zeugnis für Goethes offenen, hilfereiten Sinn gegenüber allen verdienstlichen Bestrebungen ist auch seine Tätigkeit an diesen Bestrebungen der Boisserées: "Es ist zwar nicht meine Art auf den Tag zu wirken, diesmal aber hat man mich so treulich und ernsthaft zu solcher Pflicht aufgefordert, daß ich mich nicht entziehen kann. Eigentlich spiele ich auch nur den Redakteur."⁶ . . . Goethe entwickelte in diesen Bestrebungen eine ganz unglaubliche und bedeutende Tätigkeit. Allerdings wurde ihm die Arbeit, wie sie sich in dem Werk *Kunst und Alterthum am Rhein und Main* auswuchs, schliesslich doch zu viel und er bedauert, das "ganze Geschäftlein" nicht früher abgelehnt zu haben.⁷ Immerhin hatte er dabei viel gewonnen an Einsicht in "den wichtigen Punkt der Kunsterhaltung," und "die Eigentümlichkeit nationaler und provinzieller Wiederherstellung" und diese ganze Bewegung, eine wohlberechtigte nationale, hat dabei von Goethes Einfluß groszen Nutzen gezogen.⁸

Auf eine Erscheinung aber im deutschen Kunstleben war Goethe nicht gut zu sprechen: die deutsche Schule der sogenannten

¹ An P. Cornelius, den 8. Mai, 1811.

² Biedermann, III, 17.

³ An C. F. von Reinhard, den 8. Juni, 1811.

⁴ Biedermann, III, 147. Vgl. auch I, 36, 197.

⁵ *Ibid.*, III, 146-47.

⁶ An Zelter, den 29. Okt., 1815. Vgl. auch an Schuckmann den 1. und den 4. Nov., 1815; und an Boisserée, den 23. Okt., 1815. u.s.w.

⁷ An Zelter den 11. März, 1816.

⁸ Zu Goethes hierdurch gewonnene Einsicht in die altdeutsche Kunst. Vgl. I, 36, 210 ff.

Nazerener. Diese "christliche" Schule, welcher Overbeck zum Paten gestanden hatte, erregte Goethes Zorn schon lange bevor¹ er, oder vielmehr Meyer, im zweiten *Rhein und Main* Heft gegen "Die neu-deutsche, religiös-patriotische Kunst" zu Felde zog.

Um diese Verhältnisse zu würdigen, musz man einen Blick in die deutsche Kunstgeschichte werfen: Die klassische Reaktion gegen das *Rococo* zeitigte in Deutschland einen Mengs und einen Carstens, denen nur klassische Motive und Behandlungsweise gut genug waren. Gegen diesen Klassicismus protestierte man bald im patriotischen Sinne Klopstock, Heinze, Herder und Schiller u.a. und sodann im christlichen-vaterländischen Sinne gegen diese heidnische Kunstwelt, diese kleine Gruppe von deutschen Künstlern: Overbeck, Schnorr, Steinle, Führich, u.s.w., welche ihren Sitz in Rom hatten, und Nazerener genannt wurden. Zu diesen hielten sich auch die Frühromantiker, war doch die gesamte Bewegung von Wackenroder ausgegangen! Die Nazerener stellen also die Reaktion gegen den Klassicismus dar, wie dieser die Reaktion gegen *Barock* und *Rococo*. Ausgenommen Cornelius, der sich aus diesen Kreis herausentwickelte, haben die Nazerener ihr künstlerisches Unvermögen bald offenbart und Goethes Opposition war daher z.T. berechtigt.

Er griff also "das zwanzigjährige Übel" mit Kraft an, weil er es für recht hielt, wenn er sich dadurch unter der jüngeren Generation auch keine Freunde machte, und sich vorkam "wie ein dissentierender Minister der seine Protestation zu den Akten gibt."² "Niebuhr hat recht gehabt," sagte Goethe, "wenn er die barbarische Zeit kommen sah, sie ist schon da und wir sind mitten darinne. . . . Sie [die Bewegung der Nazerener] ist von wenigen Einzelnen ausgegangen," sagte Goethe, "und wirkt nun schon seit vierzig Jahren fort. Die Lehre war: der Künstler brauche vorzüglich Frommigkeit und Genie, um es den Besten gleichzuthun. Eine solche Lehre war sehr einschmeichelnd, und man ergriff sie mit beiden Händen. Denn um fromm zu sein, brauchte man nichts zu lernen, und das eigene Genie brachte jeder schon von seiner Frau Mutter. . . ."³

Die Gedankenmalerei fand bei Goethe wenig Gnade: "Ich halte diese Vorzüge [Zeichnung, Colorit, Schatten und Licht] höher als

¹ Vgl. hierzu an J. H. Meyer den 22. Jull. 1805; 1, 36, 266; An Jacobs, den 14. Aug., 1812; An C. H. Schlosser, den 26. Sept., 1813; Biedermann, V., 294; An Zelter, den 23. Aug., 1823.

² An C. von Knebel, den 17. März, 1817.

³ Biedermann, VIII, 61 f.

einen glücklichen Gedanken, der wenn er dem Auge nicht gehörig vorgestellt wird, nur der Poesie angehört."¹ Hierbei hatte er die italienische und die deutsche Richtung im Sinne.² Und er bemerkt ferner zu diesem Thema: "Das Trocken-Naive, das Steif-Wackere, das ängstlich Rechtliche, und womit man ältere deutsche Kunst charakterisieren mag, gehört zu jeder früheren, einfacheren Kunstweise. Die alten Venetianer, Florentiner u.s.w. haben das alles auch."³

Und nun noch ein letztes Wort aus dem hohen Alter: "Die bildende Kunst ist eine Asträa die einmal aus himmlischen Regionen mit ihren Fuszspitzen auf den Erdball getippt. . . . Soll ich aufrichtig gestehen so is mein Antheil an der neueren Kunst jetzt ganz eigentlich symbolisch, ich sehe immer mehr worauf die Arbeiten hindeuten, als was sie sind."⁴

Bevor wir nun zum Schlusz kommen, dürften einige Miszellen—sie könnten hundertfach vermehrt werden, so umfangreich ist der Stoff—zur Charakteristik von Goethes Künstlerschaft dienen. "Das Schöne ist ein Urphänomen"⁵ dessen Gegenteil, das Hässliche zwar in der Kunst auch seine Verwendung finden mag aber nur wenn es komisch behandelt wird.⁶

Ebenso will er von der sittlichen Tendenz in der Kunst nichts wissen. "Von sittlichen Gegenständen soll sie [die Kunst] nur diejenigen Wählen die mit dem Sinnlichen innigst verbunden sind und sich durch Gestalt und Gebärde bezeichnen lassen."⁷

Der Luxus war ihm der Feind aller Kunst, was ja bei Goethes persönlicher Abneigung gegen luxuriöse Einrichtung nicht befremdet. "Wie ganz anders musz zu Eycks Zeit," sagte er, "das Kunstleben und die Kunstliebe geblüht haben! Jetzt verschlingt der schlechte Luxus alles."⁸ "Man sieht aus diesem, dasz das einzige Gegenmittel gegen den Luxus, wenn er balanciert werden könnte, und sollte, die wahre Kunst und das wahr erregte Kunstgefühl sei."⁹

Erfreulich ist es zu sehen, dasz Goethe, trotz Antike, der Kunst des Tages beredt das Wort redet: "Allein sein Wohnzimmer mit so

¹ *Ibid.*, VIII, 380.

² Vgl. ebenda.

³ *Maximen und Reflexionen über Kunst*, I, 48, 208.

⁴ An Varnhagen von Ense, den 3. Okt., 1830.

⁵ Biedermann, VI, 102.

⁶ An F. C. L. Sickler, den 28. Apr., 1812, und I, 48, 146, u.s.w.

⁷ An J. H. Meyer, den 27. Apr., 1789. Vgl. an denselben, den 20. Mai, 1796.

⁸ Biedermann, III, 147.

⁹ *Kunst und Handwerk*, I, 47, 58.

fremder und veralteter Umgebung auszustaffieren, kann ich nicht loben. Es ist immer eine Art von Maskerade, die auf die Länge in keiner Hinsicht wohlthun kann, vielmehr auf den Menschen, der sich damit befasst, einen nachtheiligen Einfluss haben musz; denn so etwas steht im Widerspruch mit dem lebendigen Tage, in welchen wir gesetzt sind. . . ."¹

Über die Wahl der Motive hat Goethe seine Jugendansicht, dasz das Motiv ziemlich gleichgiltig sei,² völlig geändert. Schon am 5. Oktober, 1786, schreibt er: "Ich komme immer auf mein Altes zurück: Wenn der Künstler einen echten Gegenstand hat, so kann er was Echtes machen." Und ferner: "Wie denn überhaupt die Gegenstände seltener gefunden werden als man denkt, deswegen die Alten beständig sich nur in einem gewissen Kreis bewegen."³ "Ich sah noch kleine Modelle bei ihm . . . nur leidet er daran, woran wir Modernen alle leiden: an der Wahl des Gegenstandes."⁴

SCHLUSZ

Grimms Versuch Goethes Neigung zur Antike als Ausfluss ethnischen Zusammenhangs zu stempeln—der Deutsche dem Griechen näher verwandt als dem Franzosen—musz als misglückt angesehen werden. Was Goethe zur Antike zog ist oben bereits besprochen worden. Er hatte seine Nation in der Nachahmung des *Rococo* gefunden, wandte sich, nach Winckelmanns Vorbild, zur Antike, und war, als man ihn wieder für die deutsche Kunst zu gewinnen suchte, zu sehr in jener befangen, um sich davon loszumachen. Dadurch trug er zur Förderung der deutschen Kunst wenig bei, und doch braucht man in seinen Kunstschriften nicht weit zu lesen, um zu bemerken, dasz die weimarischen Kunstfreunde meist jedes aufrichtig strebende Talent gewähren lieszen, wenn sie auch in ihren Preisausschreibungen einem antikisierenden, aller malerischen Technik baren, Klassicismus das Wort redeten. Mit diesem un-deutschen Klassicismus war das jüngere Geschlecht unzufrieden und so haben denn auch die romantisch-deutschen *Herzensergießungen eines kunstliebenden Klosterbruders*, 1797, und die *Phantasieen über die Kunst*, 1799, zum Untergang von Goethes Propagandaschrift

¹ Biedermann, VI, 16.

² Vgl. *Falkonet und über Falkonet*.

³ An J. H. Meyer, den 28. Apr., 1797.

⁴ An Schiller, den 30. Aug., 1797. Vgl. auch *Über die Gegenstände der bildenden Kunst*, I, 47, 331.

Die Propyläen beigetragen. Und Schadow sprach die Gesinnung dieser Jüngerer aus, als er Goethes Satz vom Allgemein-menschlichen der griechischen Kunst eine Blasphemie nannte, und das patriotische Gefühl des Publikums ging in dieselbe Richtung!

Wie Goethe aber in seiner Farbenlehre desto eifriger auf seine Ansicht bestand, je mehr man ihn deswegen anfeindete, so eine Zeitlang auch in seiner Kunstlehre. *Über Laokoon, Der Sammler die Seinen, Einleitung in die Propyläen, Philipp Hackert und Winckelmann und sein Jahrhundert* zeugen davon. Und ein teil der Verstimmung dieser Jahre ist auf die Opposition gegen seine Kunstlehre zurückzuführen.

Wie kam der farbenfrohe Mainländer, der Bewunderer der farbenreichen, malerischen Niederländer zu einem unmalerischen stilisierten Manierismus *à la Grecque*? Denn dasz er die Manier höher stellte als treue Nachahmung der Natur spricht er ganz unumwunden aus in der Abhandlung *Einfache Nachahmung der Natur, Manier, Stil*.¹ Die Antwort ist diese: Winckelmann und Lessing hatten die Landschaftsmalerei gänzlich, und alle Malerei so ziemlich verworfen. Das hing mit ihren griechisch-plastischen Studien zusammen, und damit dasz die Plastik die Force der Griechen, und von griechischer Malerei blutwenig übrig war. Goethe verharrete lange bei dieser Ansicht seiner Lehrer, und im Blut steckte sie ihm sein Lebtage! Freilich haben die Maler der italienischen Renaissance es ihm später angetan, und Claude und Poussin haben ihm selbst die Landschaft wieder sehr nahe gerückt.

Die groszen Renaissance-Künstler haben ihn von der Antike abgezogen. Er erkannte "dasz die Antike den modernen Menschen mit seiner Gemütsinnerlichkeit nicht ganz befriedigen kann" (Hettner). Dieser Stilismus muszte, um den modernen Menschen anzusprechen, verinnerlicht werden. Das hatten Palladio und Raphael ihn gelehrt, und schliesslich schloz er sogar den modernen Michel Angelo in sein Herz.

Was Goethe von der Antike in sein eigenes Innere aufgenommen, davon zeugen am sprechendsten seine eigenen Werke. Auf *Hermann und Dorothea*, und was dies Gedicht der Antike schuldig geworden, ist bereits hingewiesen worden.² Schauen wir uns die

¹ I, 47, 77-83.

² An J. H. Meyer, den 28. Apr., 1797; An Schiller, den 8. Apr., 1797.

Iphigenie an, der eigenste Ausflusz dieser antiken Periode! Ist *Iphigenie* vielleicht eine griechisch stilisierte Hellenin? Keineswegs! "Er [Schiller] bewies mir¹ dasz ich selber, wider Willen, romantisch sei und meine *Iphigenie* durch das Vorwalten der Empfindung, keineswegs so klassisch und im antiken Sinne sei, als man vielleicht glauben möchte."² Die *Iphigenie* ist durch und durch eine deutsche Jungfrau, freilich nach den Linien der griechischen Plastik, aber mit einer Innerlichkeit, welche noch über die Innerlichkeit Raphaels hinausgeht. Diese Anlehnung an die Antike haben Goethes Landsleute, und die Welt, gutgeheissen! Sie ist, kurz gesagt, Renaissancekunst, das höchste Produkt der deutschen Kunstrenaissance des 18. Jahrhunderts!

Die europäische Renaissance kann ja wohl im allgemeinen als die moderne Auseinandersetzung mit der Antike angesehen werden. Dieselben Disputationen, welche im nördlichen Europa zu Goethes Zeit im Gebiet der bildenden Kunst abgehalten wurden, waren von den Humanisten und Reformatoren der 15. und 16. Jahrhunderte auf dem Gebiet der Gelehrsamkeit und des Glaubens geführt worden. Dasz das Problem der Kunst hauptsächlich in Deutschland (Winckelmann) in Angriff genommen wurde, und dasz der grösste Dichter darin verwickelt wurde, ist kein Wunder. Des Dichters Schaffen liegt dem des bildenden Künstlers ja am nächsten! Dasz Goethe sich daher als Humanist von der begrenzten Kunst der Gotik—denn für Deutschland ist die Gotik doch seine Auseinandersetzung mit dem Christentum—abwandte, und sich zu den Quellen aller Humanisten, zu den Alten, wandte, ist fast selbstverständlich!

"Zur Gesundheit des alten Jupiter!" rief einst in Rom Niebuhr, als er mit Thorwaldsen anstiesz, worauf die Nazerener chokierte beiseite gingen. So wandte sich auch Goethe, "der alte Heide," von der Gotik ab zum Altertum! Das Ephimäre, Vergeistigte, wenig Sinnliche, in-der-Wahl-des-Stoffes-Beschränkte, dieser Kunst sprach ihm nicht zu. Er muszte, wie der griechisch-römische Bau, fest und gewichtig auf der Erde stehen, obwohl auch er wie der gotische Dom in die Himmel strebt!

¹ In *Über naive und sentimentale Dichtung*.

² Eckermann, den 21. März, 1830. Vgl. *ibid.*, den 31. Jan., 1827; den 4. Feb., 1829.

Dagegen kann man nichts einwenden—jeder nach seiner Façon!—insofern Gutes geschaffen wird. Und das war ja, wie wir gesehen in Goethes Fall geschehen. Mit seiner Anpreisung der Antike aber, als Heil für alle, hat es doch eine andere Bewandtnis.

Dazu haben wir zu bemerken, dasz Goethe in einem merkwürdigen Schematismus und Doktrinarismus in Sachen der bildenden Kunst steckte. Er schreibt z.B.: "so hat Meyer erst gestern . . . entdeckt dasz Julius Roman zu den Skizzisten gehört. Meyer konnte mit dem Charakter dieses Künstlers bei groszen Studien über denselben, nicht fertig werden, nunmehr glaubt er aber dasz durch diese Enunciation das ganze Rätzel gelöst sey. Wenn man nun den Michel Angelo zum Phantasmisten, den Corregio zum Undulisten, den Raphael zum Charakteristiker macht; so erhalten diese Rubriken eine eingeheure Tiefe," u.s.w.¹ "Ich kann [nur noch sagen] dasz Goethe die Prinzessin [Caroline] demüthig bittet, die Gnade zu haben, und ihm das von Kaaz aufgesetzte Recept, Landschaften zu malen, auf kurze Zeit mitzuthellen."² Soweit zum Schematismus. Sein Doktrinarismus ist besonders in der *Propyläenzeit* häufig in Goethes Kunstschriften anzutreffen. Die Ursache gibt Heuzler kurz an: "In der Form von Begriffen setzte sich die Kunstkenntnis bei Goethe fest."³ Goethes Doktrinarismus in der bildenden Kunst zeugt von seinem Dilletantismus denn Doktrinarismus kann nur bei Dilletantismus bestehen.⁴

Goethe wuszte wohl, dasz jede Kunst Heimatkunst sein musz, und sprach es oft aus: "Alle mehr oder weniger gebildeten Völker hatten eine zweite Natur durch Künste um sich erschaffen, die aus Überlieferung, Nationalcharakter und climatischem Einflusz hervorzugs . . .⁵ und die Überzeugung bestätigte sich, dasz zu richtiger Einsicht in dieser Sache Zeit, Religion, Sitte, Kunstfolge, Bedürfnis, Anlage der Jahrhunderte, wo diese Bauart überschwänglich ausgehnt in Anwendung blühte, alles zusammen als eine grosze lebendige Einheit zu betrachten sei."⁶ Und trotz dieser Einsicht, verleitete

¹ An Schiller, den 22. Juni, 1799. Zum Doktrinarismus; vgl. auch An Schiller, den 4. Sept., 1799, u.s.ö.

² Biedermann, X, 65.

³ Heüzler, a.a.O. S. 10.

⁴ Wolfgang von Ottingen in der Einleitung zu den *Schriften zur Kunst* in der Jubiläumsausgabe von *Goethes Werken*.

⁵ An J. A. Sack, den 15. Jan., 1816.

⁶ 1, 36, 211; und ähnlich oft.

ihn sein Doktrinarismus zu hoffen, dasz sich die deutsche Kunst an der Hand der Antike emporschwingen könnte und würde. Dies ist der Winkel, unter dem Goethes "Irrtum" betrachtet werden musz.

Winckelmann und Lessing, von denen er diesen "Irrtum" übernommen hatte, vererbten auf ihn, merkwürdigerweise, auch noch eine Vermischung der Künste. Und *Laokoon* wollte doch gerade da säubern! Indem Lessing hier die Grenzen der Malerei und der Dichtkunst abgrenzt, geschieht es, dasz er, sowohl als früher Winckelmann, nicht gehörig zwischen Plastik und Malerei unterscheidet, wie Herder das dann in seiner *Plastik* und im *Vierten kritischen Waldchen* zur Genüge festgestellt. In diesen Fehler ist nun auch Goethe geraten, wie das ja in den Preisausschreibungen der weimarschen Kunstfreunde auf jeder Seite zu lesen ist. Denn was hier befürwortet wurde, war ein lebloser, ganz unmalerischer Stilismus an der Hand von antiken Motiven! Und das alles trotz der Tatsache dasz sich Goethe der Grenzen der Künste wohl bewusst war, und sich oft gegen eine Vermischung der Künste aussprach! "Es hat mich so ein erzdeutscher Einfall ganz verdrieszlich gemacht. Dasz doch der gute bildende Künstler mit dem Poeten wetteifern will, da er doch eigentlich durch das, was er allein machen kann und zu machen hätte, den Dichter zur Verzweiflung bringen könnte."¹ "Eines der vorzüglichsten Kennzeichen des Verfalls der Kunst ist die Vermischung der verschiedenen Arten derselben. . . . Der Bildhauer musz anders denken und empfinden als der Mahler. . . ."²

Goethe hat sein Lebtage viel Kraft und Zeit auf bildende Kunst verwendet: "Ich bin auch in solcher Richtung frühzeitig hergekommen," sagte Goethe, "und habe auch fast ein halbes Leben an Betrachtung und Studium von Kunstwerken Gewendet."³ Nur einem anderen Nebenfach, der Naturwissenschaft, hat er eine gleiche Aufmerksamkeit geschenkt. Natur und Kunst, das waren die zwei Pole seines Schaffens! Was hat diese auszerordentliche Tätigkeit ihm und uns genützt? In den Naturwissenschaften hat er ja Bedeutesendes aufzuweisen; in der bildenden Kunst hat er es in der Ausübung nur zu diletantischen Versuchen gebracht.

¹ An Schiller, den 30. Aug., 1797.

² *Einleitung in die Propylden*, I, 47, 22-23.

³ Eckermann, den 20. Apr., 1825.

Seine Verdienste um die Kunst liegen anderwärts. Zum Teil sind diese schon in dieser Essay-Serie berührt worden. Und ferner: was er zur Hebung des Kunstgeschmacks in Deutschland beigetragen ist unübersehbar. Weimar wurde unter Goethes Einfluß der Mittelpunkt für bildende Kunst in Deutschland. Hierher wurden Meyer und Fernow berufen; eine Kunstzeitschrift *Die Propyläen* wurde gegründet; man kaufte bedeutende Kunstsammlungen an; Goethes und Meyers und anderer Kunstschriften wirkten zum Kunstverständnis bedeutend mit. Mit Dresden, dem Ausgangspunkt der deutschen Kunstrenaissance, mit den Boisserées, mit Rom, mit allen irgendwie bedeutenden Kunstinteressen hielt man die Verbindung aufrecht; kurz, Goethe und Weimar war die Hochburg auch der deutschen bildenden Kunst! Und noch eins: "Und es kann gesagt werden, dasz die wissenschaftliche Behandlung der modernen Kunstgeschichte in Deutschland, ihre Einführung in den Bereich der allgemeinen Bildung zumeist Goethes Werk gewesen sei" (Grimm).

Was Goethe in der Jugend für die deutschen Kunstbestrebungen getan, wovon alle späteren: Romantiker, Nazerener, Cornelius, unter anderen, tief berührt wurden, ist bekannt. Und selbst seine antiken Lehren haben gewirkt, wo sie konnten, nämlich in der Plastik. Und um auf die moderne deutsche Kunst zu kommen, so ist freilich Goethes gepriesene antikisierende Manier nicht durchgedrungen. Da ging Deutschland denn doch auf seinen Dürer zurück! Was am kernigsten das deutsche Wesen ausdrückt, aus dieser Quelle ist es hervorgegangen!

Aber ist denn die neuere deutsche Kunst nicht von der klassischen mitbestimmt worden? Man denke nur an Künstler wie Rauch, Schinkle, Thorwaldsen, oder Anselm Feuerbach! So ist Goethes klassische Bestrebung doch nicht verloren! Zwar Muster und Ideal—nein! das konnte und kann die griechisch-römische Antike nicht sein! Dasz aber die Proportion der Griechen und die Wärme und Grazie der italienischen Renaissance uns wohl beim Bau unseres Hauses vorleuchteten, und vorleuchten dürften, ist gerechtfertigt, und ist zum groszen Teil Goethes Werk.

CHARLES H. HANDSCHIN

GERMANIC COIN-NAMES

II

XIII. LUMP, MASS, CLOD; STUMPY, CHUNKY, THICK, HEAVY PIECE: LARGE, THICK, CHUNKY, HEAVY, OR CLUMSY COIN

1. NE. *bob*, *bob-stick* shilling: *bob* bunch or cluster (of leaves, flowers, fruit, etc.); rounded mass or lump at the end of a rod or the like; knob; knot or bunch of hair; horse's tail docked short; small rounded or knob-like body; lump or nodule of clay used by potters, *bob-tail* short tail, or tail cut short, ME. *bobbe* bob, bunch.

2. NE. *bone* bone; a dollar.

3. Swiss *boller-örtli* angeblich Münzen, welche von einem Falschmünzer aus vollgewichtigem Silber angefertigt wurden: *boll* runder, kugelig Gegenstand, *bollig* knollig; wulstig, bauschig, von Kleidern usw., MHG. *bolle*, OHG. *bolla* Knospe; kugelförmiges Gefäß. Perhaps heavy, clumsy coin.

4. MHG. *batze* kleine Münze der Stadt Bern, Bav. *batzen*, *bätzlein* kleiner silberner Dickpfennig, Swiss *batz* Scheidemünze, Tirol. *batzen* Münze, Styr. *batzen* Name des alten Vierkreuzerstückes, Als. *batzen*, *batzel(e)* Batzen; Geldstück von geringem Werte: NHG. dial. *batzen* Klumpen von Lehm oder sonst einer weichen, klebrigen Masse, Swiss *bätzi* Kerngehäuse des Obstes; Blütennarbe des Obstes; Adamsapfel, OE. *batt* club, stick, ME. *bat* clod, NE. *bat* stick or stout piece of wood; broken piece; mass, lump, bundle.

5. MDu. *bot* small bone; bud of fruit; small coin, Du. *botje* coin, MLG. *butken* kleine Münze, OFris. *butie* Batzen, WFr. *botsen* botje, coin, EFr. *butje* kleine Münze (nur in Redensarten), WFr. *botenstikje* bronze coin of the value of 2½ cents: MDu. *bot*, *botte* bud of flowers and fruits, *bote* knot, bundle of flax, *bot* (adj.) not sharp, blunt, MLG. *butte* Eingeweide (der Fische), *but* stumpf, plump, grob, MHG. *butze*, NHG. *Butzen* Klumpen, MHG. *gebütze* Eingeweide.

Or a shortened form of *botdrager*, etc., XXXIV, No. 3. Cf. Franck, *Et. Wb.*², 86.

6. Swiss *blutzger* Name einer geringen bündnerischen Scheidemünze, *blutzger-chrüzer* alte Münze, Swab. *blutzger* kleine Scheidemünze, Tirol. *plutzger* unbedeutende Münze im Werte eines Hellers oder Pfennigs, perhaps Lothr. *blotzer* dickes französ. Geldstück, das alte Zweisousstück, Als. *plotzer* geringe Münze, französ. Kupferstück; Taler: Swiss *plutzer*, *blutzger*, Swab. *blutzer*, *blutzger* Kürbis, Melone.

6a. NE. *fadge* a large flat loaf or bannock; a short fat individual: a farthing.

7. Styr. *hachse* Gulden (Schülersprache): *hachse*, Bav. *hächsen* Kniebug mit seinen Sehnen, bes. an den Hinterbeinen der vierfüssigen Tiere; der ganze Teil des Beines eines Tieres, MHG. *hahse*, *hehse*, OHG. *hahsa* Kniebug, poples.

8. NE. *cob* lump or piece of anything, as of coal, ore, stone, usually of a somewhat large size; short-legged, stocky horse; big man, leader, or chief; old Spanish dollar; hence, money.

9. Styr. *kölbel*-, *köbler-sechser* Name einer Münze des 16. und 17. Jhd.: OHG. *kolbo*, MHG. *kolbe* Kolben, Keule als Waffe, Knüppel, MLG. *kolve* Kolben (zum Ballschlagen).

10. E. dial. *cotterel* coin; sovereign; (pl.) money, coins; cash: *cotter* iron pin, peg, key, wedge, etc., used to fasten anything in its place; linch-pin; iron bolt with a large, flat head, used for fastening window-shutters, *cotterel* pin, screw, wedge, or bolt which fastens something in place.

11. Du. dial. (Antw.) *klomp* copper coin of ten centimes; also, five-franc piece: Du. *klomp*, MDu. *clompe* lump, mass, block of iron, etc., MLG. *klumpe*, *klompe* Holzschuh, calopodium, ON. *klumba*, *klubba*, club, NE. *clump* Klumpen, Klotz, Kloss.

12. Du. *kluit* French and Belgian copper coin of ten centimes, WFlem. *kluite* heavy rag, piece of leather or material which one sews on; copper coin of the value of five centimes, sou: MDu. *clüte*, Du. *kluit* Erdklumpen, Klumpen, MLG. *klüt(e)* was sich zusammenballt, Eisklumpen; überhaupt Klumpen, Efris. *klüt* Bruchstück, Klumpen.

13. Bav. *knack*, *knacker*, *knacken* kleine Münze, *knocker* Art Münze, (Hess. *gnacke* kleine Münze): NHG. dial. *knocke* Knöchel am Gelenk; Knorren, *knocket* knorrig, LG. *knagge* Knorren im Holz, harter Ast im Holz, Baumstumpf, Wurzelende eines Baumes, MLG. *knagge* Knorren, dickes Stück, ME. *knagge*, NE. *knag* Pflock, Knorren am Baume.

14. Als. *silber-knochen* Silbergroschen:MHG. *knoche* Knochen; Astknochen; Fruchtbolle, *knuchel*, *knochel*, *knöchel* Knöchel, MLG. *knoke*, *knake* Knochen, MDu. *cnoke* bone; bud of plants, Nor. *knoke* Knöchel an Fingern, Knie und Ellbogen.

15. Du. dial. (Antw.) *knap* piece of ten centimes, *knepe* five centimes, WFlem. *knap* clod, lump; copper coin of ten centimes, *knepe* piece of five centimes:MDu. *kneppel* cudgel, club, long stick, MLG. *knepel* Klöppel in der Glocke, Sw. dial. *knappe* Pflock, Holzklotz an der Wagendeichsel, *knape* Knoten, Pflock, Dan. *knap* Knopf, Knauf; Klumpen; Testikel. Cf. the following.

16. WFlem. *knab* lump, clod; piece of ten centimes, *knebbken* coin of the value of five centimes, (Tuerl.) *knab* stump of a tree; ten-centime piece:MLG., Du. *knevel* kurzes, dickes Querholz, Knebel, Sw. dial. *knabb* Pflock, *knabbe* Knollen, Klumpen.

17. Pruss. *pälke* ehemalige Kupfermünze in Preussen und Polen: *palke* Prügel, Stock, Knüttel, *palken* grosses einzelnes Stück; (pl.) längliche Spielmarken, LG. *palken* eine grosse Schnitte, dim. of OLG. *pāl* Pfahl, Pflock, Lat. *pālus* pale or stake. Or of Slavic origin.

18. NE. *pig* the young of swine:a sixpence, *pig's* (sow's) *baby* an English sixpence.

XIV. FALL, ROLL, FLAP, STRIKE HEAVILY OR WITH A RESONANT SOUND:BIG, HEAVY, CLUMSY COIN

1. NE. *dump* thick, ill-shaped, or shapeless piece; clumsy leaden counter used by boys in games; thick, small halfpenny issued by George I; Australian silver coin; small coin or sum; (pl.) money; cash:*dump* fall heavily. Or this in XIII.

2. EFris. *flappert* dünnes, breites, flaches etwas, was beim Aufschlagen oder Aufwerfen auf den Tisch flappt oder klappt; grosse, flache, und sehr dünne Münze:*flappen* schlagen, klatschen, klappen, ein klatschendes Geräusch machen, *flap*, *flaps* Schlag, Klapps, klatschender Schlag, Du. *flappen* smack, clap, chatter, talk, etc., *flap-schelling* large coin, bakerschelling.

3. Carinth. *nötsch* (Gaunersprache) Kreuzer:Swiss *ge-nütsch* Stoss, *nütscher* Holzhammer; dicker Kopf; strammer Bursche, *nütschen* (zer-)stossen, -schlagen, klopfen; Nüsse aufklopfen; prügeln.

4. Bav. *putschdel* semmissis, sembella, valet unum nummulum cum semisse, Styr. *putschdel* kleiner Geldbetrag; Münze im Werte von einem Drittel Kreuzer: perhaps Swiss *putschen* knallen, vom Schiessen; heftig und mit Schall stossen; stossend fallen; stossweise losfahren, heranstürmen, *putsch* Knall, heftiger Stoss, Puff, Anprall, Schlag auf den Rücken; plötzlicher Vorstoss, Swab. *putsch* leichter Schlag mit der Hand.

5. NE. *plunk* heavy coin, dollar: *plunk* resonant sound of a heavy blow, or of a plunge; plump or heavy fall; short, stout, and thick-set person, animal, or thing, *plunky* short, thick, heavy, *plunk* drop or throw anything so as to produce a hollow sound or crackling noise; sink down heavily.

6. Swiss *plätscher* abgeschnittenes Geldstück, zumal Münze, perhaps *bletschger* franzö. Sousstück, Als. *plätzger* grosses Geldstück: Swiss *plätscher* Stössel, Haufe, *plätschen* plumpes, schweres, grosses Stück Vieh; grosses, wuchtiges, bes. flaches Stück von irgend einem Stoffe, *pletschi*, *platschi* plumper Mensch, von plumpen Dingen überhaupt, NHG. *Platsch* Schlag, *Platsche* flaches Brett, um damit etwas eben und fest zu schlagen, *plätschen* mit schwerem Schlag fallen, MHG. *blatzen*, *platzen* geräuschvoll auffallen; (trans.) schlagen.

7. Swiss *rolle(n)batzen* Benennung der ältesten Batzen, Swab. *roll(en)-batzen* Münzsorte: Swiss *rollen* sich rollend bewegen, solchen Ton geben, wie rollende Dinge es tun; vom Ton einer Schelle, MHG. *rollen* hin und wieder fahren, MLG. *rullen* sich rollend bewegen.

8. NE. *rap*, *rap-farthing*, *rap-halfpenny* counterfeit coin of bad metal: *rap* heavy or quick, smart blow; sharp or resounding sound; sound produced by knocking, as at a door, or by any sharp concussion, *vb.* beat upon, strike heavily; give a quick short blow to.

9. NE. *spanker* a gold coin: *spanker* a blow, anything that flaps heavily, *spank* move with quickness and elasticity; throw with violence; knock anything out.

10. Swab. *tatsch* klatschender Schlag; Kreuzer (rotwelsch): Bav. *tatschen* drücken, mit flacher Hand schlagen, *detschen* beohrfeigen, Carinth. *datsch* breiter Schlag mit der flachen Hand; der Schall, wenn man mit dem Fusse in eine Pfütze tritt; verdorbene breiartige Masse; dummer, einfältiger Mensch, MHG. *tetschen* mit klatschendem Aufschlagen von Händen und Füßen im Wasser sich bewegen.

11. MLG. *tumeler* Seiltänzer, Springer; Schleudermaschine; die Kugel, die daraus geschossen wird; Goslarer Münze: *tumelen* sich im Kreise drehen, springen, tanzen, von Seiltänzern, usw., EFrís. *tümelen* taumeln, hin und her schwanken, sich hin und her bewegen und drehen, wälzen, stolpern, E. dial. *tumbling tams* thick copper half-pennies: OE. *tumbian* tanzen, tummeln, purzeln, NE. *tumble*.

12. Styr. *tanz* Kreuzer: NHG. *Tanz* nach Kunst und Zeitmass geordnete Fortbewegung des Körpers, *tanzen*.

XV. JINGLE, RING, RATTLE: COIN THAT JINGLES, RINGS, RATTLES

1. NE. *jingle-boy* coin: *jingle* sharp tinkling metallic sound; little bell or rattle. Cf. dial. *jink* jingle; 'chink'; try money by ringing it, *sb.* chinking noise; sharp rattle; money, property.

2. NE. *chink* short, clear, metallic sound; coin, *chinkers* coins, money.

3. MDu. *clinker* certain gold coin, *clinkaert*, *clinkert* id., MLG. *klinkert* ältere burgundische Goldmünze, WFrís. *klinkert* former coin: MDu. *clinken* clink, resound; chime, toll (of a bell), Du. *klinken* clink, tingle, resound, *klinker* kind of hard brick, MLG. *klinke*, *klenke* einfallender Türriegel, NE. *clink* sharp ringing sound made by the collision of sonorous bodies; money, cash, coin.

4. MDu. *clepper* name of a small coin, Hess. *klepperheller* Scheidemünze, kleines Geld, meist im Gegensatz gegen hartes Geld und grössere Summen; OFrís. *klep-skelde*, *klip-skelde* Klippschuld, Klingschatzung (Abgabe in klingendem Gelde): OFrís. *kleppa*, *klippa* klippen, aufklingen, MDu. *cleppen*, *clippen* kleppen, klepperen, klapperen, MLG. *kleppen* die Glocke mit dem Klöppel anschlagen, in kurzem Tone läuten, *kleppe* Klinke, Drücker am Türschloss.

5. EFrís. *klötergeld* kleine klingende Münze, oder geringes, dünnes, klingendes Geld, Scheidemünze, Du. *kleutergeld* small money, change: EFrís. *klöter* Rassel oder Ding, womit man Geräusch oder Lärm macht; Lärmmacher, *klötern* rasseln, klappern, klimpern, Bremen *klötern* rasseln.

6. E. dial. *ring* vibrate, tingle, *sb.* entire peal or set of bells; single coin to ring or jingle on a counter, generally used negatively, meaning nothing, not anything.

7. Bav. *schinderling* geringe Art Pfennige: *schindern*, *schinnern* glänzen; klingen, klirren wie Metall, klirren, rauschen, *schindergold* Rauschgold, MHG. *schindern* polternd schleppen, schleifen.

8. Tirol. *schetter* Geld, klingende Münze: Bav. *schattern*, *schettern* laut auflachen, schäkern, schwatzen, schreien wie die Elster; klingen wie ein gespaltener Topf.

XVI. DANGLE, HANG LOOSELY, FLAP; SOMETHING DANGLING, FLAPPING: COIN. FROM THE IDEA 'DANGLE, FLAP' COMES ALSO THAT OF 'FLAP, SMALL PIECE': 'SMALL COIN OR COIN OF LITTLE WORTH.' Cf. XVII

1. Dan. *kobber-dank* copper (coin): Nor. *danka* go about lazily; sink, fall, diminish, Sw. dial. *slå dank* dawdle, loiter, E. dial. *danking* dangling, *dink* bob up and down, *dink along* walk in an affected manner; Sw. *dangla*, Dan. *dangle*, N.E. *dangle* baumeln, schwanken, schlendern, NE. *dingle-dangle* swinging backward and forward; loosely pendant, Nor. *dingla* dingle, hang loosely, *sb.* small bell.

2. W.Fris. *flab(b)e* old coin of Groningen and Overijsel of the value of four stivers: *flabberich* loose, weak, hanging, *flabhoed* man's hat with broad brim, MLG. *vlabbe*, *vlebbe* breithangendes Maul, Du. *flab*, *flabbe* sort of head-clout for women, E. *flabby* schlotterig, schlaff.

3. NE. *flag* groat; fourpence: *flag* hang down, flap about loosely, become limpid, placid, *sb.* piece of cloth or stuff, *adj.* hanging down, drooping, pendulous, esp. of hair, and a horse's or dog's tail, *flagged* flabby, limp, loose, placid. Or: *flag* broad, flat stone. Cf. XI.

4. Swab. *flucks* Mark (Geldstück): Bav., etc., *flucken* fluctuare, vacillare, MHG. *vlucken*, *vlucken* mit flatternden Zipfeln schmücken; flackern; (refl.) fliegen, sich schwingen, flattern, *vlücke* flatternder Zipfel an den Kopfschmucke, *vlockzen*, *vlogzen* in zitternder Bewegung sein, herumfliegen, flattern, *vliegen* fliegen. Perhaps here also Swab. *flügler* abgeschätzte Münze.

5. Als. *gingserle* kleines Zwanzigpfennigstück: Swiss *ginggel* etwas Herabhängendes und Schaukelndes; beweglicher Teil am Ohrgehänge; penis; Kropf (als schwappelnder), *gingeligang* Hin- und Herschwanken, Baumeln, *ginggelen* baumeln; kurze Zeit und mit einer kleinen Glocke läuten.

6. Du. *maf* (thieves' cant) small silver coin, *kwartje*, *dubbeltje*: *maf* lazy, loose, insipid, dull, *maffje* ninny, doodle, WFlem. *maf* staggering, tottering from weakness caused by drunkenness, *mafsak* lazy, lounging person, E. dial. *maff* foolish, silly person, *maffle* stammer, hesitate; blunder; muddle; idle away time.

7. Als. *plämpel* Geldstücke, Münze: *plämpel* Schaukelbewegung; träger, langsamer Mensch, Swiss *plamp* schwingende, schaukelnde Bewegung; wankelnder Gang; Schlendrian, *plempe* herabhängendes Ding; Person, die müde, schlaff, mit herabhängenden Armen einhergeht.

8. WFrís. *skommeljild* change, small money: Du. *schommelen* swing backward and forward, shake, *schommel* swing; suspended rope in which a sailor sits when at work, EFrís. *schummel* Schlampe, nachlässige, watschelg gehende, plumpe Person, Bremen *schummeln* schlecht und schlotterig gehen; im Gehen den Leib viel und unnötig bewegen.

9. Styr. *schmiss* Schmitz; Streich, Hieb, Wurf; Überrock für Männer; Gehänge am Frauengürtel; Name einer Scheidemünze im Werte von zehn alten Kreuzern, Bav. *schmissig* schlank, dünn, *schmeissen* werfen; spazieren, gemächlich gehen, schlendern, MHG. *smiz* Spitze; Streich mit der Rute, *smitzen* Spitziges schnell bewegen, zücken; mit Ruten hauen, *smizen* streichen, schmieren, schlagen.

10. E. dial. *wig* slang word for penny: *wig*, *wiggle* wag, shake, move loosely, *wiggie* loose, shaky, waggly, *wig-wag* swing backward and forward, MLG. *wiggelen* schwanken, wanken, *wiggen* bewegen, rühren, MHG. *wigelen* wanken.

11. E. dial. *weng* penny: *wang* hang about in a tiresome manner, *wangle* totter, rock, shake, dangle, wag, *wangery* flabby, flaccid, soft; limpid, tired, *wangle* flutter, wave, dangle loosely, flap; wag; walk feebly; wriggle.

XVII. RAG, TATTER; SMALL PIECE OR FLAP: SMALL COIN, COIN OF LITTLE WORTH

1. Swiss *chupfer-bletz* Stück Kupferbletz zum Ausbessern; Kupfermünze: *bletz* Zeuglappen, lappenförmiges Stück, OHG. *blez*, *blezzo*, MHG. *blez*, *bletze* Lappen, Flicken, Fetzen; Streifen Landes.

2. Swiss *flecken* Flicken, Lappen, Stück Zeug; Taler (als Münze): MHG. *vlec*, *vlecke* Stück Zeug, Flicken, Fetzen; Stück Landes; Stück zerschnittenen Eingeweides, OHG. *flec* Stück Zeug, Lappen.

3. Du. dial. (Gron.) *koperlap* copper coin, WFrís. *kopperlappen* (pl.) copper money: MDu. *lappe*, Du. *lap* rag, shred, tatter; patch; remnant, MLG. *lappe* Stück, Fetzen Tuches oder Leders, ON. *leppr* rag, tatter; lock of hair, OE. *læppa* Zipfel, Fetzen.

4. MDu. *placke* name of a coin of copper, silver, and gold, MLG. *placke* kleine flämische Münze, WFrís. *plakje* dollar; slice, cut, whence OFr. *plaque*, *plecque* patch; plate; coin, MDu. *plackaet* coin, Du. *plaket* former Belgian coin, NE. *plack* small copper coin; smallest coin: MDu. *placke* rag, tatter; spot, stain, MLG. *placke* Stück eines Ganzen, Lappen, Fetzen, MHG. *placke* Flicklappen, Fetzen, E. dial. *platch* patch, piece of cloth in a garment to repair it. Cf. the following.

5. MDu. *plagge* name of a coin, MLG. *plaghe* (= *plagke*) holländische Münze: MDu. *plagge* cloth, rag of certain material, MLG. *plagge* Fetzen, Lappen; (pl.) *vestes attritae*.

6. NE. *rag* a farthing: *rag* small worthless fragment or shred of some woven material; (pl.) ragged or tattered garments or clothes, ME. *ragge* panniculus, ON. *rogg* tuft or strip of fur.

Cf. NE. *rag-money*, *rag-currency* used of paper money which has been subjected to considerable wear.

7. Dan. *slatte* coin: OSw. *slätta* Fetzen, MLG. *slatte* Lumpen, Fetzen, MDu. *slette* worn-out rag, tatter on clothes, *slet* rag, tatter, old garment, trifle. Cf. the following.

8. Dan. *slanting*, *slenting* coin, Sw. *slant* coin of small value; tatter, rag; slatternly person: *slant* small piece, remnant, MDu. *slenter-linc* refuse, rags, Du. *slenter* rag, shred, tatter.

9. ON. *penningr*, Nicel. *peningur*, Nor. *pen(n)ing*, *peng*, Dan. *penge*, Sw. *pengar*, OE. *penninc*, *peni(n)g*, *pending*, ME. *pening*, NE. *penny*, OFrís. *panni(n)g*, *penni(n)g*, MDu. *penninc*, Du. *penning*, OLG. *penning*, MLG. *pennink*, OHG. *pfenni(n)c*, *phantinc*, (p) *fendinc*, *pfentinc*, MHG. *phenninc*, NHG. *Pfennig* names applied to various small coins; money: Lat. *pannus* cloth, garment; rag, MLat. *pannus habitus*, vestimentum; portio, segmentum.

Or the word may belong to I, going back to a time when trade was carried on by using cloth as a medium of exchange.

The occurrence of *-d-*, *-t-* in some few forms may be due to the influence of OE. *pund*, OHG. *pfunt*, etc., which were early in use for the designation of a certain weight of gold or silver.

XVIII. BREAK, SPLIT, CUT (OFF); PIECE CUT OFF, FRAGMENT, PARTICLE: COIN OF SMALL SIZE, OF LITTLE VALUE (Cf. III)

1. NE. *bit* portion of food bitten off; small quantity of food; small piece or fragment of anything; small coin, as a *four-penny bit*; also, in parts of the United States, a silver coin formerly current, of the value of twelve and one-half cents; now chiefly in the West, the sum of twelve and one-half cents; in England, a piece of money, coin, esp. a three-penny piece: OE. *bītan*, Goth. *beitan* beissen, Lat. *findo* split, cleave, separate, Skt. *bhid-* cleave, cut asunder; break in twain.

2. MHG. *broline* Münze im Werte von Fünf Schillingen: perhaps *bruch* das Brechen; Bruch, Riss; abgebrochenes Stück, Bruchteil, OHG. *bruh* fragmen, fragmentum, *bruchili* fragmen: *brechan* frangere, *carpere*, *scindere*.

3. MDu. *mīle*, *mijte* worm in wood, cheese, etc.; small copper coin, Du. *mijt* small copper coin, MLG. *mīle* kleine niederländische Münze, WFrī. *myt* small coin, NE. *mīte* small coin of any kind; old money of account, the twentieth part of a penny; OE., MLG. *mīle* Milbe, OHG. *mīza* Mücke: ON. *meita*, Goth. *mailan*, OHG. *meizan* hauen, abschneiden.

4. Goth. *skilliggs*, ON. *skillingr*, Nicel. *skildingur*, Nor., Sw. *skilling* small coin, OE. *scilling*, ME. *schilling*, NE. *shilling*, OFrī. *skilling*, MDu., Du. *schelling*, WFrī. *skelling*, OLG. *scilling*, MLG. *schillink*, *schildink*, MHG. *schillinc*, *schillinger*, NHG. *Schilling* Münze verschiedenen Wertes: ON. *skilja* spalten, scheiden, OE. *scylian* trennen, Lith. *skėlti* spalten.

5. E. dial. *scurrick* particle, least fraction of anything; coin of the smallest value; *scorrick* fragment, least particle, *scerrick* particle, scrap, morsel: OE. *sceran*, *sciran*, *sceoran* scheren, durchschneiden, zerhauen, NE. *shear*.

6. E. dial. *scriddick* atom, particle; smallest coin; *scred* shred, fragment, crumb: OE. *scrēadian*, NE. *shred* zerschneiden, abhauen; OE. *scrēad(e)*, NE. *shred* Stückchen, ON. *skrjöðr* Fetzen, MSw.

skrōdh coining, that which is coined, MLG. *schrōt*, *schrāt* abgeschnittenes Stück.

7. MLG. *scherf* Scherflein, kleinste Münze, MDu. *scherve* small coin, half a penny, OSw. *skärf* smallest coin, MSw. *skärver*, *skärf*, Sw. *skärf* penny, farthing, Dan. *skærv*, *skarv* smallest coin, OHG. *scerf*, MHG. *scherf*, *scherp* kleinste Münze, Scherflein, as, *obolus*, *stips*, NHG. *Scherf*, *Scherflein* halber Heller, Bav., etc., *scherf*, *scherp*, *scherflein* kleine Münze: OE. *sceorfan* abbrechen, abbeissen, OHG. *scarbōn* in Stücke schneiden; MLG. *scherve*, *schervel* Scherbe, Bruchstück, Teil, MDu. *scherf*, *scherve* sherd, piece, part, fraction.

8. Swab. *ge-schnipf* Abfälle von Gemüse; Ungeziefer in Kleidern; kleine Münze; Bav. *schnipf*, *schnipfelein* Rand, Spitze von etwas abgeschnitten, LG. *snippel* kleines abgeschnittenes Stück: Bav. *schnipfeln* kleine Stückchen schneiden von etwas, EFris. *snippel* Schnitzel machen, in kleine Stücke zerschneiden, MDu. *snippen*, NE. *snip* mit der Schere abschneiden.

9. NHG. (Gauerspr.) *spältling* Heller: Bav. *spältling*, *spältlein* jeder schindel- oder spanähnlicher Teil eines gespaltenen Holzblocks, Stück Holz, *spalten* der Länge nach gewaltsam trennen. Cf. MHG. *spelte* abgespaltenes Holzstück, Lanzensplitter, OE. *speld* Splitter, Holzstück.

10. MLG. *stuver* Stüber, kleine Münze, MDu. *stuer*, Du. *stuiver* small coin, EFris. *stüfer* frühere kleine Münze, Westf. *stüwer* Münze, Cologne *stüver* alt kölnische Münze, E. *stiver*, Sw. *styfver*, Dan. *styver*; MLG. *stuve* Stumpf, Rest, nam. von einem Stück Zeug, *stubbe* Baumstumpf, *stuf* stumpf, ohne Spitze, OE. *stybb*, NE. *stub* stump, ON. *stubbi*, *stubbr* stub: ON. *stýfa* cut off, chop off, curtail.

11. OE. *stycce* piece, bit, frustum; short space of time; small piece of money, MLG. *stucke* Stück, Teil eines Ganzen; Ackerstück; Geldstück; Gewichtstück, Du. *stuk* piece; coin, as *een stuk goud* piece of gold, Antw. *stuk* five-franc piece, OHG. *stucchi* frustum, fragmentum, segmentum, pars, crusta, *obolus*, *stadium*, *spatium*, *tempus*, MHG. *stücke*, *stucke* Teil wovon, Stück; Abschnitt; der zehnte Teil einer Mark, Styr. *stück* Stück; eine von Max I. geprägte Silbermünze: ON. *stykki* piece, chop, OE. *stycce* piece, etc.

In compounds, as NHG, *Markstück*, Du. *geldstuk*, Sw. *rund-stycke*, etc.

12. *þveit*, *þveiti* piece of land, paddock; unit of weight; small coin, *doit*, subdivision of an ounce, MDu. *duit*, *deyt* small copper coin, Du. *duit* old Dutch copper coin, eighth part of a stiver, *duitje* *doit*, WFrís. *duit* copper coin, Antw. *duit* piece of one centime, LG. *düttke*, *dittke*, *döttke* Silbergroschen, NHG. *Deut* kleinste Münze, E. *doit* small copper coin; any small coin, money, *doitkin*, *dodkin*, *dotkin* name given by the English to a small Dutch coin which was illegally imported into England, Dan. *døit* small coin: ON. *þvita*, OE. *þwitan* cut, shave off, OE. *ge-þwit* what is shaved off, chip.

13. ON. *flosu-penningr* a sort of small coin: *flosa* splinter, thin slice, Nor. *flosa* little thin slice torn loose, hanging splinter, rag, tatter, *flus* small bits of peelings, etc.

14. Bav. *piessel* quinarius, von sechs Kreuzer oder Schilling, Swiss *biessen* Stück; fremdländische Scheidemünze wechselnden Wertes, Swab. *pies*, *pieslein* kleines Geldstück, Als. *biesel*, büsel Zwölfsolsstück, später nur zehn Sols geltend, NE. *piece* separate or detached portion, part, bit, or fragment of anything; a coin, as a piece of eight, pound-piece, crown-piece; Fr. *pièce* Stück; Flicker; Geldstück (*pièce de monnaie*), It. *pezza*, *pezzo* piece, strip; remnant, bit, MLat. *pecia*, *petia* broken piece, fragment; piece of land.

XIX. SMALL OR INFERIOR PERSON; SMALL ANIMAL; INSECT;
ANYTHING SMALL OF ITS KIND; SMALL, WORTHLESS
OBJECT: COIN OF SMALL SIZE OR OF LITTLE VALUE

1. NE. *alderman* in English and Scottish cities, a magistrate next in dignity to the mayor; in England, a half-crown, sort of half-mayor (*Cent. Dict.*).

2. Du. d. (Antw.) *ballekens* francs: Du. *ball*.

3. WFrís. *bigge*, *bichjen* half a cent: *bichje* *sucula*, Du. *big* pig, farrow.

4. NE. *yellow-boy* gold coin; *jingle-boy* coin: *boy*. Cf. VIc, 1, and XV, 1.

5. E. dial. *bean* small seed of various plants; money, esp. a sovereign or guinea. Cf. the following.

6. Hess. *bonen* (pl.) *fabae*; Groschen, Batzen: NHG. *Bohne*.

7. Sw. *batting* little creature, young child, boy, urchin, young ox; copper coin of little value: NE. *bantling* young or small child.

8. Swab. *bezig* Abfall, Kehrlicht aller Art; geschnittenes Viehfutter; schlechtere kleine Münze: perhaps Swiss *batzger* bleierne Spielmarke; Knirps; unansehnliches, geringes Ding, *batzgeren* mit einem stumpfen Werkzeug mühselig schneiden, hauen, *bätzgi* Kernhaus; etwas Geringes, Wertloses; kleiner, misswachsener, auch nichtsnutziger Mensch. Cf. *batzen*, XIII, 4.

9. NE. *dandiprat*, *dandyprat* little fellow, urchin; small silver coin formerly current in England, equal to three pence.

10. Pruss. *filzlaus* Skorpionspinne; das frühere Sechspfennigstück: MHG. *vilzlūs*, NHG. *Filzlaus* crab-louse, body-louse.

11. MDu. *vinkenoge* name of a small Dutch coin, MLG. *vinkenoge*, *vinkenogenpennink* kleine Münze in Pommern und Mecklenburg, perhaps *vuncheyen* (pl.) eine Münze. Lit. 'finch's eye.'

12. MLG. *vüstken-dreilink* Münze (=2 Pfg.). Lit. 'little fist,' contrasted with *dreilink*=3 Pfg.

13. Swiss *futzerli* kleinere Münze: *fotz(en)* Troddel, Quaste; Abgang von gehecheltem Flachs oder Hanf, *fötzli* Zotte, Haarlocke, *fotzel* abgerissener Faden, Lappen, Fetzen, Hader.

14. Swab. *floh* pulex; Gulden: *vlöch*, *vlö*, NHG. *Floh*. Cf. WFr. *flie* pulex irritans, vlo; (pl.) *de gouden flieën* money.

15. MDu. *geselle* companion, young fellow, comical chap; name of a coin: MLG., MHG. *geselle* Teilnehmer, Genosse; Bursche, junger Mann, etc.

16. Du. dial. (Boek.) *gronsje* trifle, very small thing, bit; small coin, a half-cent.

17. MDu. *corte* name of a small billon and copper coin: MDu., MLG. *kort* kurz, klein. Cf. the following.

18. MLG. *kortlink* Kurzebold, von kleiner Statur; kleines Holzstück; kleine Münze: MDu. *cortelinge* (pl.) parings, peelings, lint, Du. *korteling* short stick; short piece of wood, Swiss *chürzling* gekürzter Balken oder Baumstamm; MLG., MDu. *kort* kurz, klein.

19. E. dial. *chesle-money* Roman brass coins found in some places, and so called by the country people: *chesell*, OE. *cisil*, *ceosel* pebble.

20. Als. *chluttermünz* kleine Scheidemünze, Ein- und Zweipfennigstücke, Swiss *chlütter-münz* kleine Scheidemünze: Swiss *chlütter*

flüssiges Excrement, schmutziger Mensch; Anhängsel, *chlütteren* dicke Person; unordentliches (schlotteriges) Mädchen; auffälliges Gebäude, altes Haus, *chlütteren* kleine Arbeit machen, flicken; Kleinigkeiten treiben, tändeln.

21. Du. dial. (Jong.) *krentje* five-groschen piece, thirty cents: Du. *krent*, dim. *krentje* currant, NHG. *Korinthe*.

22. Als. *leitsch* kleines Geldstück, Heller: perhaps *leutsch*, *leytsch* weiblicher Hund; faules Tier, auch faules Weib, *leische* dummes Mädchen, Swab. *lätsch*, *laitsch* weiblicher Hund.

23. Du. dial. (Gron.) *mop* dubbeltje, twopence piece: Du. *mop*, *mops* kind of small dog, pug-dog. Cf. Waldeck *möpse* (pl.) Geld, E. dial. *mopuses* (pl.) cash, coin, money.

24. NE. *picayune* Spanish half-real, fippeny bit, small coin, Fr. *picuillon* a farthing; 'tin'; It. *picciolo*, dim. *picciolino* farthing, old coin: *piccolo* little.

25. Berlin *piepen* (pl.) Silbergroschen. Cf. phrase: *det is eene piepe* das ist ganz dasselbe. That is, a coin of little value.

26. NHG. *Pistole* Goldstück, Efris. *pistole* frühere Goldmünze zum Werte von fünf Reichstaler, Swiss *pistole* Münze, NE. *pistol* name applied to certain foreign coins; also to English coins: possibly a shortened form of *pistolet* name given to certain foreign gold coins, and referring to the small size of the coins (N.E.D.).

27. OHG. *silih(h)a* kleine Münze: Lat. *siliqua* husk, pod, shell.

28. OFris. *skubbe* kleine Münze: MDu. *schubbe* skin, fleece, scale, MHG. *Schuppe*.

29. Styr. *schustertaler* kupfernes Vierkreuzerstück des Jahres 1861 und 1864: NHG. *Schuster*.

30. MLG. *schäp*, *schäpken* Schaf; eine Münze, Efris. *schäp* alte Münze. Originally a sheep contrasted with larger animals (oxen, horses, etc.). Cf. Als. *schafmünz* kleines Kupfergeld, Lothr. *schafminz* Kleingeld.

31. Du. dial. (Gron.) *schoaploeske* louse in sheep; half a cent: Du. *schapenluis* sort of insect or maggot in sheep.

32. E. dial. *scuddick* the lowest measure of value; a small coin; a fragment, particle, *skiddick* atom, particle; coin of the smallest value: *scuddy* naked, esp. of an infant or unfledged bird; scant; too small; not having a sufficiency, penurious. Cf. the following.

33. E. dial. *scuttick* fragment, particle; coin of the smallest value: *scut* short, as a garment, *scutty* short-tailed; stumpy; small; scanty.

34. E. dial. *squiddish* twentieth part of a farthing: *squidlet* diminutive piece, esp. of meat or cloth.

35. E. dial. *scrat* scratch, very slight wound; anything very small and insignificant; tiny child; meager, mean-looking person; smallest coin; *scraty* small, insignificant, puny. Cf. the following.

36. E. dial. *scrittick* smallest possible coin: *scrit* tear, rent; scratch, *vb.* tear, rend, scratch. Cf. the above.

37. NE. *smelt* a small fish, *osmerus eperlanus*; applied to various other small fishes; a half-guinea.

38. NE. *sprat* small fish; small coin.

39. E. dial. *steine*, *steenie* a gold coin; a guinea: perhaps a dimin. of *stean*, *stein*, dialectical forms of stone.

40. E. dial. *stickamstam* an imaginary coin of the smallest possible value; a halfpenny Scots, the twenty-fourth part of an English penny: perhaps *stick* piece and *stam* stem, stalk; trunk or stump of a tree.

41. Ger. d. (Cronenberg) *wanklȳ:skən* (Wandläuschen); das kleine Zwanzigpfennigstück: MHG. *wanlūs* Wanze.

42. LG. (Bremen) *poggenōge* (frog-eye) eine gewisse Gattung ganz kleiner Schwaren, deren fünf auf einen Groten gehen; von Ton gebackene und glasierte Schnellkügelein.

43. NE. *tanner* a sixpence: perhaps Gipsy *tano* little (cf. *Cent. Dict.*).

XX. OFTEN COINS ARE NAMED FROM THE USE WHICH IS MADE OF THEM

(A coin derives its name from the fact that it is used in payment for a tax or contribution, or for any definite article or thing, or is given as a gratuity, is spent at a certain place or institution, is used in a game, worn as an ornament, etc.)

1. Du. *bakerschelling* schilling, given, mainly on account of its large size, as an emolument to a nurse (*baker*); (fig.) very large shilling.

2. OFris. *braspennig* Art Pfennig, MLG. *braspennink* grosse flandrische Silbermünze, MDu. *braspenninc* small silver coin of ten doits, Du. *braspennig* small Dutch coin, Wfris. *braspennig* old

coin; MDu. *brasdenier* small coin:MDu. *brassen prassen*, epulari, that is nummus epularis.

3. MLG. *bür-krosse* Bauergroschen, Goslarer Groschen mit dem Bilde der heiligen Simon und Judas, *bür-gelt* Bauergeld, Geld womit das Bürgerrecht erkauft wird, OFris. *bürield* Bauergeld; NHG. *Bauergroschen* Zinsgroschen, wie ihn die Bauern dem Gutsherrn entrichten:MLG. *bür* Bauer, Bürger.

Cf. MDan. *borger* citizen; certain sort of coin.

4. WFrís. *bütergoune* coin of twenty-eight stivers, because the price of butter was fixed at this price.

5. NE. *case* a dollar:perhaps originally the price paid for a case of something.

6. E. dial. *chester* a penny:so called because kept or saved up in a chest or box.

7. Bav. *champagner-taler* weil eben die Bouteille Champagner auf diesen Preis stand.

8. Swab. *eierbatzen* "bis zur Einführung der neuen Münze gab es für den Eierhandel besondere Eierbatzen."

9. NE. *Edward shovel-board* shilling of Edward VI, formerly used in playing shovel-board, also called: *shovel-board*, *shovel-penny*, *shove-groat*, *shove-halfpenny*, *shove-board*, *slide-groat*.

10. NE. *fiddler's money* lot of small coins, being the remuneration paid to fiddlers in old times by each of the company; small change, small silver coin, *fiddler* one who plays a fiddle; a sixpence.

11. Du. dial. (Antw.) *voetje* frank, WFlem. *voetje* name of an old coin. Cf. EFrís. *fötje* kleine Gabe, Trinkgeld; maybe a shortened form of *voet-geld* dismissal, and originally a gratuity given upon dismissal.

12. Styr. *frauenhälbling* Silberhälbling, den sich der Schrotmeister aus den Silberabfällen bei der Münze als Zahlungsmittel für galante Abenteuer ausprägen liess.

13. NE. *grocery* small money; halfpence and farthings:money paid out at the grocery for various small things.

14. MDu. *gruterkiñ* a small coin:*gruter*, MLG. *grüthere* der Ratsherr, der die Aufsicht (Einnahme) über das Bier hat. Originally an amount paid to the officer in charge.

15. MHG. *kamer-guldin* eine Art Ducaten:*kamer*, that is tax or payment made to the exchequer (*kamer*).

16. ON. *kinga* brooch worn on the breast by women; drachma (in the Vulgate); Nor. *kinga*, *kjenga* Trinkegefäß mit Henkeln.

17. WFlem. *kanne* measure of two pints; twenty-five centimes, the price of a 'kanne' of beer, or twelve centimes, the price of a 'pinte' of beer.

18. Bav. *kasperl* Silberstück, weil der Eintritt ins Kasperltheater zu Wien auf einen Viertelkrontaler gesetzt war, Swiss *chasperli* frühere österr. Münze.

19. Westf. *kassen-däler* preussischer Taler, *kassengeld* preussisch oder Berliner Courant: so called because this money was required in payment at the official exchange (*Kasse*), and was saved up for this purpose. Cf. the following.

20. Hess. *kasse-männchen* Zweigutegroschenstück, Waldeck *kasemännken* kleine Münze, Westf. *kassmännken* 2½ Silbergroschenstück, and by analogy to *Kasten* (chest where the money was kept) Cologne *kastemännche* altes 2½-Groschenstück. On the second part cf. XXVII, 9.

21. Styr. *kaufmünze* kleine Silberscheidemünze: NHG. *Kauf*, *kaufen*.

22. Westf. *kerken-däler* Pfennig. Lit. 'money given at church (Kirche).' Cf. E. dial. *devil's bit* three-penny piece: so called because proud people will not give copper at collections, and therefore provide themselves with the smallest silver coin which is current.

23. MDan. *krigsmark* mark (money), *krigsmønt* coin: *krig* Krieg.

24. MDu. *labay(e)* old Flemish coin, braspenning, Kil. *labbaeye* epulum; dupondius, nummus epularis, WFlem. *labaaie* banquet, feast, epulum, *labaaen* drink, carouse, banquet.

25. MDan. *lejreskillig* coin: *leger*, *lejre* bed, couch, lodging. Cf. Styr. *schlafkreuzer* Geld, das für einquartierte Soldaten dem Wohnungsgebenden bezahlt wurde.

H. O. SCHWABE

UNIVERSITY OF MICHIGAN

[To be concluded]

SOME VERB-FORMS IN GERMANIC

1. THE INJUNCTIVE

The injunctive, which in form is an unaugmented indicative, functions in part as a preterit: Skt. *bhārat*, Gr. *φέρε* 'he bore' (cf. Brugmann, *Kz. vergl. Gram.* 551). According to Dieter, *Altgerm. Dial.* II, §§ 203, γ, 189, 2, this use of the injunctive in Germ. is confined to such forms as ON. *kom* 'came' and the second sing. pret. in WGer. Failure to see the injunctive in the preterit of a whole class of verbs is apparently due to a tenacious adherence to the old theory of the so-called reduplicating verbs.

In these verbs the second and third series correspond most closely to the regular ablaut-verbs. Here the regular preterit of the reduplicating verbs in N. and WG. have (or had originally) the same vowel as the present of the regular ablaut-verbs. That is, they are injunctives of the type Skt. *bhārat*, Gr. *φέρε*. Of the same type are several preterits with Germ. *eu* or *e* in regular ablaut-verbs of the second and third series.

The following preterits with Germ. *eu* have either IE. *ēu* or *eu*, which would fall together: ON. *bió*, (*búa* 'wohnen'): Skt. *bhāvati* 'wird, ist,' OE. *bēon* 'be.' OE. *hēof*: *hēofan* 'lament,' Goth. *hiufan* 'wehklagen.' OE. *hnēop* 'plucked': Goth. *dishniupan* 'zerreißen.' OE. *onrēod* 'inbuit': *rēodan* 'redden,' ON. *rióða*, Gr. *ἐπέθω*. OE. *bēot* (*bēatan* 'beat'): root **bheŷā-* (Walde², 185). OE. *dēog* (*dēagian* 'dye'): *dēogol*, *dēagol*, *driegle* 'hidden,' OHG. *tougal* 'dunkel, verborgen,' *tougan* 'dunkel, finster, verborgen,' Lett. *dukt* 'matt sein' (hinsinken); OHG. *tūhhan* 'tauchen,' *petochen* 'versunken,' *fer-tochenen* 'verborgen,' etc. (cf. *Color-Names* 89; *IE. a²* 74 f.). OHG. *scrot* (*scrōtan* 'abschneiden'): ON. *skrióðr* 'Fetzen, zeretztes Buch.' OHG. *stioz* (*stozan* 'stossen'): root **steud-* 'tundere' (cf. Walde², 798 f.).

The following preterits have Germ. *e*, *i* from IE. *e* or, in some cases, *ē*, which would be shortened before a liquid or nasal combination: ON. *giall* (*gall*): *gialla* 'gellen,' OHG. *gellan*, etc. ON.

hialp (*halp*, OSwed. *halpa* 'helfen'): ON. *hialpa*, Goth. *hilpan* 'helfen.' ON. *blett* from **blind* (*blanda* 'mischen'): Goth. *blinds* 'blind,' Lith. *blendžiūs* 'sich verfinstern.' ON. *fell*, *felt*, *feldom* (*falda* 'den Kopf bedecken,' Goth. *falpan* 'falten'): root **pel-t-* 'fold.' ON. *gekk*, *gingom* (*ganga* 'gehen'): 3d sing. pres. *gingr*, Lith. *žengti* 'schreite.' ON. *hell*, *helt*, *heldom* (*halda* 'halten,' Goth. *haldan* 'weiden,' Gr. βουκόλος 'Rinderhirt'): Gr. κέλωμαι, κέλλω (Uhlenbeck, *Et. Wb.*² 72). OS. *skeld* (*skaldan* 'schalten, stossen'): OHG. *sceltan* 'schelten.' OS. *well* (*wallan* 'wallen'): ON. *vella* 'sieden.' OS. *weld* (*waldan* 'walten'): Lith. *veldėti* 'regieren, besitzen.'

Outside of the Norse the original Germ. *e*, *i* of the preterit is changed by analogy of other types. Thus the pret. vowel in OHG. becomes either *ia*, *ie* after the analogy of *hiaz* 'hiess,' *hiaz* 'liess,' or *eo*, *io* after the analogy of *liof* 'lief.' OHG. *spialt* for **spelt* (*spaltan* 'spalten'): OE. *speld* 'splinter.' OHG. *wialk* for **welk* (*walkan* 'walken'): Lith. *vėlti* 'walken.' OHG. *wialz* for **welz* (*walzan* 'wälzen'): ON. *velta* 'wälzen.' OHG. *spian* for **spinn* (*spannan* 'spannen'): *spinnan* 'spinnen,' root **spē-* 'stretch.' This is practically the same as my original explanation in *Germanic Studies* II.

2. THE DUAL OF THE VERB IN GERMANIC

The Goth. 1st dual pret. *witu* exactly corresponds to Skt. *vidvā*. In ON. this is represented by Run. *waritu* (**writu*) 'wir beide ritzten,' ON. *tóko vit* 'we two took' (cf. Noreen *Aisl. Gr.* § 461, 3). This gives the best explanation for the apparent loss of final *-m* in *tóko vér* 'we took' as compared with *vér tókom*. That is, for original *vit tóko*, *vér tókom* and *tóko vit*, *tókom vér* arose *vit*, *vér tókom* and *tóko vit*, *vér*. In some cases also the loss of final *-m* may have been phonetic, as certainly was the case with *-ð* of the 2d plur. before an initial *þ-* (Noreen *Aisl. Gr.* § 459, 4).

In WG. the 1st dual of the pret. would likewise end in *-u*: OE. *aru*, *nutu* (*wit*) *wē*, etc. Forms ending in *-a* may represent Goth. *-ōs* as in *nimōs* 'we two take': *gonga*, *walla*, *wyrca* *wē*. The forms in *-e* are evidently opt., as *binde wit*, *wē*, *bunde wē*, etc.: Goth. *bindaīwa*, **bundeīwa*, WG. **bindēu*, **bundīu*. From these forms the usage spread to the 2d dual and plur., as: *binde gūt*, *gē*, *bunde gē*, etc. (cf. Sievers *Ags. Gr.* § 360).

OHG. *wizzu* in *wizzuwir* T 132, 17 is identical with Goth. *witu*. Forms in *-e* are opt.: *wege wir*, *sage wir*, *genese wir*, etc. (cf. Braune *Ahd. Gr.* § 307, Anm. 7). In the 1st plur. pres. the opt. forms early crowded out the ind., hence the more frequent forms in *-e*. In MHG. the forms without *n* where the verb was followed by *wir* became more common.

The 2d dual in Goth. ends in *-ts*: *saihwats*, *wituts*, *wileits*, etc. This regularly represents the IE. suffix *-tes* or *-thes*, which would become in Germ. *-ðiz* or *-þiz*, according to accent. The *i* would disappear in Goth., and there would result *-þs*, which would be assimilated to *-ts*. We may assume that Goth. *-þs* would always become *-ts* when not prevented by association. Similarly *-þs* becomes *-ts*, *z* in ON., as: *orz*, gen. of *orð*, *kuazk* from *kuað sik*, etc. (cf. Noreen, *Aisl. Gr.* § 183, d); and *ts* in OE., as: *snūst* 'du schneidest' for *snūpst* (cf. Sievers *Ags. Gr.* § 359, Anm. 7).

In ONorw. the usual form in the 2d plur. ends in *-ir*, as *bindir* 'bindet.' Noreen, *Pauls Grundriss* I², 637 f., derives this from **bindið-r* from *bindið ér* 'bindet ihr.' But *bindir* may be more simply and easily explained as coming from **bindið-r*, Germ. **bindiðiz*, the 2d dual.

In WG. a **bindiðiz* (Lat. *regitis*) or **bindaðiz* (Goth. *bindats*) would fall together with the 2d plur.: OHG. *nemet*, *nemat*, more rarely *quidit*, *ferit* for *quedet*, *faret* (cf. Braune *Ahd. Gram.* § 308). The *a* in Goth. *nimats* is probably not original. But if so, then it is identical with OHG. *nemat*. The pret. ind. *nēmuts*, *nēmuþ* and opt. *nēmeits*, *nēmeiþ* fall together completely in OHG. *nāmut*, *nāmīt*. Cf. Brugmann, *Grundriss* II, 2, p. 1373.

3. WEST GERMANIC *deda* 'DID'

For WG. *deda* 'did' the most satisfactory explanation is that it is a reduplicated perfect. But whatever its original form it is evident that it has suffered a number of analogical changes. In general it may be compared with Skt. *dadhāu* (cf. Brugmann, *Grdr.* II², 3, p. 457), though not corresponding exactly, for this would give OS. **dedo*, OHG. **teto*. But *deda* does not stand in Germ. by itself. It is like Goth. *saisō*, *lailō*, *waiwō*, ON. *sera*, *rera* (from *sá* 'säen,'

róa 'rudern'), and other reduplicated preterits modeled after them, as: *slera* (*slá* 'schlagen'), *grera* (*gróa* 'keimen'), *snera* (*snúa* 'wenden'), *gnera* (*gnúa* 'schaben'), *bnere* (Goth. *bnauan* 'zerreiben').

From these we can reconstruct, if not the original IE. forms, at least the common Germ. forms from which they sprang. Of the Goth. verbs the following forms are preserved: 1st and 3d sing. *saisō*, 2d sing. *saisōst*, 3d plur. *lailōun*, *waiwōun*. These forms are no doubt nearest the Germ. forms, but they have all suffered an analogical change. For the stem *saisō-* (for **saižō-*, pre-Germ. **sesō-*) is carried through after the model of *lailōt*. A pre-Germ. 1st sing. **sesō* or **sesōm* could only give Goth. **saiža*, and a 3d sing. **sesōt* would give the same. The form that exists (*saisō*) is plainly analogical. The 2d sing. *saisōst* is either made over from **saisōs*, Germ. **sezōs*, with *t* tacked on from the usual ending of the 2d sing. perf. as: *wast*, *gaft*, *falht*, etc., or else, which is less likely, changed from **sezōþ(a)*, with *st* taking the place of the proper perf. ending, after the analogy of *ga-stōst*, *wast*, *waist*, *laist*, *gast*, etc. The plural must have been in Germ.: **sezōmē*, **sezōþ(i)*, **sezōn(þ)*. These were changed in Goth. by adding the usual endings of the pret. plur. to *saisō-*, giving **saisōum*, **saisōuþ*, *saisōun* for **saisōm*, etc.

In ON. the corresponding *sera* is conjugated in the sing. like a weak verb. In the plur. *serom*, *seroð*, *sero* can represent either the original Germ. forms with *ō* or the later analogical forms with *u*.

In OS. the forms of *deda* that correspond most closely to the above are 1st and 3d sing. *deda*, *-e*, 2d sing. *dedos* (older **dedōs*), plur. *dedun*, representing both the 1st pl. *dedum* (for older **dedōm*) and the 3d pl. *dedun* (older **dedōn*). The 2d sing. *dādi* and pl. *dādun* are plainly after the analogy of a strong verb of the 5th class. The same is true of OHG. *tāti*, *tātum*, *tātut*, *tātun*. But even in OHG. the form **tetun* must have occurred, being represented by MHG. *teten*, and the opt. *tete* (:OHG. **teti*, OS. *dedi*). Moreover, there is evidence that the earlier forms for OHG. were *teta*, **tetōs*, **tetōm*, **tetōt*, **tetōn*. For this best explains the endings in Alem. *suohōm*, *suohōt*, *suohōn*, and the 2d sing. *-ōs(t)* in all the dialects. Compare OS. *sōhtos*, *-as* (: *dedos*) for the more common *sōhtes*. The *e* in OS. *dedun* also points to an original *-ōm*, *-ōn*, for *-um*, *-un* would have given **didun*.

4. THE \bar{e} - AORIST IN GERMANIC AND THE WEAK PRETERIT

Attention has been called to a number of weak preterits without a dental. Examples are: OIcel. *mis-gere*, Run. *kiari* 'machte,' pl. *kiaru*:ON. *gerua* 'machen'; WN. *horfe* 'wandte,' *horfo* 'wandten sich': *horfa* 'sich wenden' (*huerfa*, Goth. *hwairban*, etc.); ODan. *havæ*, OSw. *have*, OIcel. *hæfe* 'hatte': *hafa* 'haben'; OSw. *laghi*, ODan. *laghæ* 'legte,' OSw. *laghu* 'legten': Goth. *lagjan* 'legen'; ODan. *saghæ*, OSw. *saghe* (with \bar{a} according to Noreen, *Allschw. Gram.* § 553, A18), *seghe* 'sagte,' OIcel. *spgoð* 'sagtet': OHG. *sagēn* 'sagen'; OSw. *lēghi* 'mietete': OIcel. *leiga* 'mieten,' Goth. *leihwan* 'leihen' (cf. Noreen, *Pauls Grundriss* I², 635; *Aschw. Gr.* §§ 552 Anm. 5, 553 Anm. 5, 9, 13, 18). Here also belong OHG. *fermisson* 'vermissten,' pret. opt. *missin* (cf. Braune, *Ahd. Gr.* § 363 Anm. 6) and Goth. *iddja* 'ging.'

Put into Goth. as forms of *sagen* this would give: **saga*, *sagēs*, *saga*; *sagum*, *sagub*, *sagun*. In ending, these correspond exactly with the weak preterit. Thus the forms of WG. *sagda* would be the same as the above with *d* after *g*. However, this means only that the words were conjugated after a common type. For the plural the terminations are the same as in all preterits in Germ. They therefore prove nothing as to the original form. The singular, however, points to an aorist of the type of Gr. *ἐδάκην*, *ἐράκην*, etc. The same formation also gives \bar{e} -presents: Gr. *ἐράκη* 'schwand dahin': Lat. *tacet*, OHG. *dagēt* 'schweigt'; Gr. *ἡλιφῆ* 'anointed': OHG. *lebēt* 'lebt'; Gr. *ἐμάρη* 'raged': OHG. *formonēt* 'verachtet,' etc.

Similarly we may compare ON. *hæfe* 'hatte': OHG. *habēt* 'hat'; ON. *horfe* 'wandte': *horfer* 'kehrt um'; OSw. *saghe* 'sagte': OHG. *sagēt* 'sagt'; ON. *-gere*, *kiari* 'machte': OE. (Merc.) *gearweþ* 'macht.'

Goth. *iddjēs* can hardly be anything but an \bar{e} -aorist with preserved augment: Germ. **ijjēs* from **e-iē-s*: Goth. *jēr* 'jahr,' MHG. *jān* 'fortlaufende Reihe, Strich,' NHG. dial. *jān* 'gerader Strich, Reihe, die der Mäher einhält,' Skt. *yāna-h* 'Bahn,' *yāti* 'geht,' Czech *jěti* 'fahren, reiten,' Lith. *jóti* id., etc., base **iē-*, **iā* 'go, ire' (cf. Schade 462). Here also probably OHG. *jāmar* 'leidvoll,' sb. 'Schmerzgefühl, das ein herber Verlust erzeugt, Herzeleid, schmerzliches Verlangen': Skt. *yāma* 'Gang, Weg, Zug; das Angehen, Anrufen, Flehen'; *yācati* 'fleht, heischt, fordert, bittet um,' *yā-*

'gehen, ziehen; gelangen zu, kommen nach, angehen um,' *yāpāyati* 'macht gehen': Gr. *ἵμι* 'let go, send away; set in motion, throw; mid. go eagerly towards: long for, yearn after, wish, desire.'

The conjugation of *iddja* in pre-Germ. would therefore be: **ejēm*, -ēs, -ēt; -ē¹*me*, -ē¹*les*; -ē¹*men*, -ē¹*le*, -ē¹*nt*. This, with doubling of the *i*, would give in Germ.: **ijjē*, -ēs, -ē; -ē¹*wi*, -ē¹*iz*; -ē¹*mē*, -ē¹*di*, -ē¹*n*.¹ In the dual and plur. the forms were modeled in Goth. after the perfect by adding the perfect endings to the stem *ijjēð*, which was abstracted from the 2d dual and 2d plur., perhaps also influenced by a Goth. **didum*. In WG. *ijē*- would naturally become by analogy, at least in the plur., **ijō*- or **iju*-, whence OE. *eo-de*, *ea-de*, *io-de*.

This gives the type for all the weak verbs in Gothic. That is, to the preterit stem, as: *iddj*-, *brāht*-, *mund*-, *kunþ*-, *wiss*-, *nasid*-, etc., were added the terminations -a, -ē-s, -a; [-ē-du], -ē-duts; -ē-dum, -ē-duþ, -ē-dun. Whatever may be the origin of these stems, in feeling the forms must have been divided, e.g., for the 3d plur., *iddjē-dun*, *brāhtē-dun*, *mundē-dun*, *kunþē-dun*, *wissē-dun*, *nasidē-dun*, *habaidē-dun*, *salbōdē-dun*, etc. For otherwise the forms would be without system, and Gothic is systematic to an extreme. And this division in feeling corresponds to the historic division. For *iddjē*-, *brāhtē*-, *mundē*-, etc., are the aorist stems in ē-.

In WG. and NG. the weak preterit substituted the perfect endings of the plural for the ē- aorist endings. So Germ. **sagēmē*, *sagēði*, *sagēn* became in ON. **sōgom*, *sōgoð*, **sōgo* (cf. OSw. *laghu*). Words of this type were no doubt common at an earlier time, but they were more and more displaced by the *d*-preterits. The appearance of these is best explained by the Wackernagel-Behaghel theory that the ending -*thēs* of the 2d sing. (Skt. -*thās*, Gr. -*θης*, OIr. -*the*) gave a feeling for a new tense stem. Thus pre-Germ. **sagdhēs* (from **sagthēs*) gave a lengthened stem **sagdhē*- beside **saghē*-. Later still arose the analogical preterits with an intermediate vowel: Goth. *lagida*, *salbōda*, *habaida*, OHG. *legita*, *salbōta*, *habēta*. In part these must have arisen in pre-Germ. The new tense stem thus made would end in -*dhē*-. For -*dhē*- would naturally be abstracted from **sagdhē*-, **libdhē*-, etc., to form **loghidhē*-. This -*dhē*- might

¹ This would phonetically be -*in* with shortening of *e* before the nasal combination. But the long vowel would be carried through by analogy as in Goth. *salbōnd*, OHG. *salbōnt*, *habēnt*, etc.

have been associated in feeling with the root *dhē-, dhō- 'set, do,' but there is no good reason for assuming that the weak preterit had any other connection with the root *dhē-.

This explanation does not exclude the possibility that in some instances the weak preterit was formed on a stem ending in *t*. Thus to *to-* participles were formed *tē-* aorists. In some cases also the *t* was a part of the verb stem, as: OHG. *fermisson*:*missen*; ON. *olla*:*valda*.

As an original *ē-* aorist may also be explained OSw. *bygg*, ONorw. *biuggi*, *biugge* 'wohnte,' *bioggio*, *buggio* 'wohnten.' Compare Gr. *ἐφύη* 'grew,' Lat. *fuē-re* 'were,' OBulg. *bě* 'was,' and the analogical pret. Goth. *bauaida* 'wohnte.'

If the weak preterit is an *ē-* aorist the 1st sing. would end in *-ēm*. This would give Goth. *-a* as in *munda*, *bauhta*, *nasida*. The *-a* in ON. is for older *-ō*: Run. *tawido*. This *-ō* according to Brugmann, *Grdr.* II², 3, p. 457, may represent IE. *ōu* as in Skt. *dadhāu*. But since WG. has *-a*: OHG. *teta*, *nerita*, OS. *deda*, *nerida*, OE. *dyde*, *nerede*, which cannot represent IE. *-ōu* (cf. Skt. *aṣṭāu*, Goth. *ahtau*, OHG., OS. *ahto*, OE. *eahta*), it is more probable that the *-a* in ON. is the same in origin as in WG., namely from *-ōm*, and that this *-ōm* came from the 1st sing. **dhedhōm* 'did,' **sesōm* 'sowed,' etc. The usual interchange between the *-ō* of the 1st sing. and the *-e-* in the 2d and 3d may also have had something to do with this change.

The 3d sing. would end in *-ēt* in the *ē-* aorist, from which regularly Goth. *-a* in Goth. *munda*, *bauhta*, etc., *-e*, *-i* in ON. *hæfe* 'hatte,' *skulde*, *suafðe*; *e* in OE. *lifde*; and *-e* in OS. and OHG. for the usual *-a*. After the analogy of these is conjugated the 3d sing. in ON. *sere*, *rere*, etc., and OE. *dyde*. The *-a* in OS. and OHG. is probably regular in *deda*, *teta* (**dhedhōt*) but analogical in *thāhta*, *dāhta* (**tonk-tēt*). The assimilated forms in *-o* as in OHG. *ruarto mo* (Braune *Gram.* § 319, Anm. 1) may indicate the original *-ō* in *teta*.

That pre-Germ. **dhedhōm* would give the forms that occur admits of no doubt. But whether **dhedhōt* would result in OS. *deda*, OHG. *teta* is not altogether certain. For Germ. we may safely assume **dedō*[*ð*]. Inasmuch as this *ō* was protected, it might well have developed differently from final unprotected *ō*, which becomes

WG. -u. The only parallel for final -ōt occurs in noun stems in -ōt as Goth. *mēna*, ON. *máne*, OE. *mōna*, OS., OHG. *māno* 'Mond': Goth. *mēnōþs*, etc. But here analogy has dictated the forms.

Evidence for the ē- aorist may also be seen in the pret. opt. of weak verbs. Only from an unthematic stem ending in a consonant or from an ē- aorist could the opt. have -ī-. So OHG. *missīn* 'miss-ten,' *wissīs* 'wüsstest,' *muosīn* 'müssten,' *brāhtīt* 'brächtet,' *nerītīt*, *salbōtīt*, *habetīt*, etc., may be compared in formation with Gr. *πεισθεῖτε*, *δειχθεῖτε*, *τιμηθεῖτε*, etc.

In the other WG. dialects and in NG. occur corresponding forms. In Goth., however, are found only the longer forms made from the stem of the plur. ind. Thus ind. *wissēd-un*, *kunþēd-un*, *mahtēd-un*, *nasidēd-un*, etc.: opt. *wissēd-eis*, *kunþēd-eiþ*, *mahtēd-i*, *nasidēd-i*.

FRANCIS A. WOOD

UNIVERSITY OF CHICAGO

